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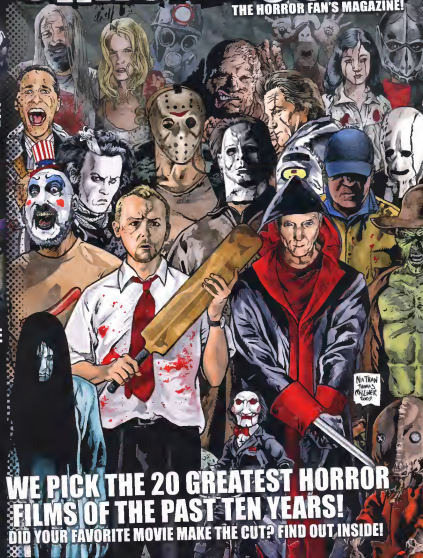
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ON THE COVER: Some of the most iconic characters of the past 10 years.

LETTER FROM THE EDITOR:

After four years and a couple hundred Monster energy drinks later, we have finally hit that amazing benchmark 20th issue! And to celebrate, we posed the question to our staff: What articles would everyone like to write? While a few quick (and powerful) answers came showering back to us, we opted to give in to a few of these exciting ideas.

After asking for the better part of 10 issues, Sean Clark finally gets his wish, as he unlocks the locations of the cult cinema masterpiece: A Clockwork Orange. Horror's Hallowed Grounds isn't the only non-horror themed article this issue, as Aaron Crowell divulges his top 20 picks for his favorite scenes of gore not found in horror. From Passion of the Christ to Tropic Thunder, check out page 48 for some of the most entertaining, comedic, dramatic and action packed gore scenes in cinematic history!

Writer Jessica Dwyer tackles the year 1979 as her love of vampires stems from that particular year's host of impactful blood-sucking features, including Frank Langella's Dracula, Love at First Bite, Salem's Lot and Klaus Kinski's Nosferatu. She delivers an insightful look into the true "year of the vampire." Jon Kitley also submitted an amazing look at the art of collecting horror reference books! Before the Internet, these tomes of information were essential for every HorrorHound. Find out what choice titles you need to own by flipping to page 24.

In celebration of issue #20, we also decided to feature a mega top 20 list in the form of the best horror films of the past 10 years! After polling the HorrorHound staff, we decided upon 20 films every self-respecting horror fan should see! Included with this is a special cover and pull-out poster depicting some of the greatest icons of the past decade, created by artist Nate Milner (HorrorHound #17 cover artist). Check out the article on page 36!

Nathan Hanneman (Editor-in-Chief)

November/December 2009

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What is your take on this year's horror movies? E-mail us at mail@horrorhound.com to voice your opinion today!

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LETTERS LETTERS LETTERS LETTERS LETTERS

LETTERS OF THE MONTH

Hello HorrorHound! Thank you so much for covering the Mad Scientist Monster Lab toys in *HorrorHound* #18. It's about time these toys got some recognition for being some of the coolest things about growing up in the 80s. I am a lifelong horror fan and avid toy collector, so your magazine is my bible and I read it cover to cover every time. I am currently working on a full-size tattoo of the entire Mad Scientist series. I included some photos of the progress - my upper sleeve is the Dossed-An-Alien monster and the lower forearm is Eyegore from the Monster Flesh series. Soon I am adding the Scarecrow himself, the Living Ice creatures, Billy Belcher and the rest of the Alien Blood figures! I'll send more pics when the sleeve is complete. PS: The tattoos were inked by Bobby Chichester at Empire State Studio in Oceanside, NY www.empirestatestudios.com. Keep up the amazing work and keep the blood flowing!

John DeSantis
East Rockaway, NY



I recently bought *The Hills Have Eyes* on VHS at this old, old movie rental store in a small little town somewhere in Canada for 50 cents. I've included pics of the box. It looks like a white label, but because I have NO idea what version it is, not sure what cut, etc. ... could you help me? Thank!

Philip Camer



(That is the original Canadian release under the distributor name Astral Video. Astral was around from the early '80s until about '85-'90 and rereleased a lot of US titles. That specific one you have is a first press on that label. I would put it around '83-'84 when it came out. I have only seen about two or three in the 15 plus years I have been collecting, so for \$5.00 that is a great find - Matt Moore)

Greetings! First off, I buy your magazine without even looking at what's on the inside, it's that great. Now, like many of us HorrorHound fans, we missed the first several issues and a lot of the first issues go for big bucks on the secondary market - like issue #3. Being a huge "Chainsaw" fan, I missed out on the retrospect of Part 2 in issue #3 (and a huge fan also of *Re-Animator* in issue #2). So here's my suggestion: how about a best of issue



Know Your HorrorHound: Aaron Crowell (Managing Editor)

What I Do for HorrorHound: Write, manage and help create *HorrorHound Magazine*!

What I Do Outside of HorrorHound: Produce latex masks, buy/sell horror collectibles, co-run GorehoundFeatures.com (film screenings) and read *HorrorHound* to blind children

My Favorite Collectibles: My entire 50 plus piece custom latex mask collection, reproduction Phantom sphere prop, Bump in the Night's *Wesley Friday* the 13th Part 7 Jason bust and my *Levi's Chainsaw Massacre* 2 cardboard video store standees

The First Horror Film that Scared Me as a Child: *Invasion of the Body Snatchers* (1978). I was only five years old when my father took me

Why We Created HorrorHound: To help guide the new Gen of horror fans, share my enthusiasm for all things horror related, reminisce about growing up a horror fan during the '80s and to make the best damn horror magazine possible!

My All-Time Favorite Films: *The Exorcist*, *Return of the Living Dead*, *Dark Night of the Scarecrow*, *Blood Sucking Freaks*, *Zombie*, *Creature from the Black Lagoon*, *Re-Animator*, *Conan the Barbarian* and *Mad Max 2: The Road Warrior*

from *HorrorHound*? Where you can reprint some of those retrospectives, or better yet, an annual issue and throw some of the past retrospectives into a yearly magazine? I would also love to see retros on such classics as *Turist Trap*, *Don't Be Afraid of the Dark*, *Don't Go in the House* and, yes, even *Rawhead Rex*. In closing, I had given up on a lot of horror magazines, but I've been a *HorrorHound* fan since issue #11 and all I have to say is you guys rock!

Best, Rosano M. Meli

(Thanks for the letter Rosario. We have actually been discussing a "Year One" project for awhile now, to reintroduce some of the articles featured in our first four issues with a new spin and additional content. There is a very distinct possibility this will see light of day come 2010 - so keep your eyes peeled! - Editor)

Clive Barker's *Nightbreed* is an unforgettable movie. Clive created original monsters with the Cenobites in *Hellraiser* and later with *Nightbreed*. He was once recognized as the horror master of blockbuster movies and it is sad to see his movie *Midnight Meat Train* go straight to video. I cannot believe Lionsgate does not recognize him for the master he is. When Clive Barker was creating his own comic books, he crossed over the *Nightbreed* with the Cenobites. Now that is a movie I would love to see!

Paul Dele Roberts

Love your magazine! I just wish it were monthly. I keep hearing ugly rumors about *Dark Night of the Scarecrow* being cancelled. I really hope that's not true. It's one of my all-time favorite movies and after all the restoration work that went into it, I just refuse to believe this. Please prove me wrong.

Luis Domenech

Hey Lus. We recently sat down with J.D. Feigenbaum, writer-producer of *Dark Night of the Scarecrow*, while at the *Scarefest* convention in Lexington, KY this past September. While the DVD and Blu-ray plans were scrapped initially due to economical concerns, J.D. has been diligently shopping the title around to new prospective distributors, and during the show he assured us that the movie will be out in 2010 and the wait will be worth it. Look for more news on this at upcoming issues of *HorrorHound Magazine* - Editor!

I have been to the last two *HorrorHound Weekends* we had here in Indiana. Are you guys coming to the Hoosier state again?

Ryan Daley

(Absolutely! Check out page 66 for early information, and be sure to visit us online frequently at www.horrorhoundweekend.com!

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were unable to be named here.

*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

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A NEW MOON RISING

The Latest Entry in the Supernatural Teenage World **by Jessica Dwyer**



New Moon, the latest entry into the filmed versions of Stephanie Meyer's *Twilight* series is getting ready to hit screens across the country. Ticket pre-sales are already making the film #1 on sites like Fandango and there's no doubt that seats will be sold out when the movie premieres with midnight showings packed with fans of the books and first feature film.

Reuniting Rob Pattinson and Kristen Stewart as Edward and Bella, this time around star Taylor Lautner gets equal billing as Jacob Black. Jacob's character comes to the forefront in the second entry in the franchise as we discover he is part of the Quileute tribe's guardians by blood, which happen to be werewolves. We

see Jacob go through quite a few changes, including cutting his hair and turning into a large wolf... when he wants to.

Like the Cullens, the Volturs have a special power that is unique to them when they are made a vampire. Aro, the leader, can read every thought a person has ever had with just a touch. Jane, one of his favorites, can create sensations of pain



Members of the Voltur, in the upcoming *New Moon*.

in a person, and Alec can block people's senses such as sight and sound.

The actors taking on the roles of the Volturs are bringing with them some clout as well, each having quite the pedigree. Michael Sheen, who many know as Lucian from the *Underworld* franchise, plays Aro. Dakota Fanning plays Jane, while Cameron Bright (*Godsend*) plays Alec, and Jamie Campbell Bower (who co-starred with Johnny Depp in *Sweeney Todd*) plays Caelus.

The Voltur become an integral part of the series in *New Moon*. As the story starts, Edward and Bella are keeping their difficult relationship alive, but during a party an incident occurs that spurs Edward to leave town, afraid that his love for Bella will lead to her death. Bella takes this hard and after nearly killing herself, she realizes that the only way she can hear or see Edward anymore is by putting herself at risk (Edward's visage appears whenever she is in danger).

Jacob, who has loved Bella for a while now, and is trying to be there for her and keep her safe himself, has his own issues. Due to the vampires being nearby, Jacob and his tribe have become the guardians that his ancestors once were. He and other young men on his reservation have become werewolves, able to control their transformations and protecting the residence of both Forks and LaPush. They also, in the land of Stephanie Meyer, get hunks! Bella and Jacob get closer, that is, until an attempt at civil diving makes Edward think that Bella is dead and causes him to choose suicide at the hands of Voltur. His decision will lead to some major ramifications for the Cullens and Jacob and his pack.

see Jacob go through quite a few changes, including cutting his hair and turning into a large wolf... when he wants to.

Castling for the film went through quite a few changes too, with Lautner not guaranteed to return to the role he began in the first film. Producers had been battling around the idea of replacing him with a bigger name star, but Lautner took the challenge to heart and bulked up for the role, gaining a lot of muscle in a short time, and winning the producers over. The fan support for him was also overwhelming. Lautner wasn't the only actor with an axe (or fang) to grind when it came to casting. One of the main villains of the first film, Victoria, who is featured prominently in the first book, was originally portrayed by Rachelle Lefevre. Rachelle is credited and stars as Victoria in *New Moon*, but she has since been replaced in the franchise by Bryce Dallas Howard (currently filming *Twilight: Eclipse*, which is being filmed back to back with *New Moon*). This recasting sent shockwaves through *Twilight* fan sites across the Internet. Lefevre was vocal in her outrage about the recasting after producers had dropped this bombshell on her.

Another change came in the director's chair. Catherine Hardwicke, who was the force behind the blockbuster first entry, was replaced with director Chris Weitz (who had his own share of controversy when remarks he'd made about the franchise previously came back to haunt him online). But similar to the *Harry Potter* franchise, it appears that each entry is going to have a new director. *Eclipse*, which is to be released in late 2010, is being directed by David Slade (hardcore vampire fans take heart, he was the man behind the camera on *30 Days of Night*).

New Moon itself has more bite than its predecessor with the story not just deal-

VAMPIRE NOVELS

Twilight is a phenomenon, and love it or hate it, it's made vampires and werewolves as well known to teenagers these days as *Dark Shadows* did back in the '60s. Young Adult Horror is nothing new, however, especially in the printed word. Meyer's Cullens owe much to many of the authors who came before her back in the '80s and early '90s when Young Adult Vampire fiction took a bite out of bookshelves. Here are three such authors who's works *Twilight* owes a debt.

L.J. Smith:

L.J. Smith is at the top of the list that *Twilight* needs to be thanking. Her *Vampire Diaries* series (which recently became a show on the CW Network, thanks to the interest generated by *Twilight*) was one of the best



series before. Much like *Twilight*, Elena pursues the "honor" of the two brothers, Stefan. Meanwhile, Damon, the evil brother, does all he can to cause havoc and keep the two apart. The series was a huge success, with four original entries to the story. With *Twilight*'s

young adult horror series of the early '90s.

Smith's story centered on Elena and her friends in Falls Church as they attend high school and lead fairly normal lives. Enter two brothers, Damon and Stefan, both vampires cursed by a woman centuries before. Much like *Twilight*, Elena pursues the "honor" of the two brothers. Stefan, meanwhile, Damon, the evil brother, does all he can to cause havoc and keep the two apart. The series was a huge success, with four original entries to the story. With *Twilight*'s

success, renewed interest in the *Vampire Diaries* (and the TV series), Smith has started a new trilogy picking up years after the first novels ended. The first entry, *Nightfall*, was released in February of 2009. The second entry "Shadow Souls" hits shelves in early 2010.

Christopher Pike:

Christopher Pike is a prolific author of young adult fiction. His work tends to be more thriller based, but in the '90s he started a series of books that would be some of his most popular. *The Last Vampire* series follows a 5,000-year-old vampire named Sila who is, to the best of her knowledge, the last of her kind. The story is fairly complex, beyond the typical teen fiction. It debbies in subject matter such as HIV, Hindu mythol-

...continued on page 9 (sidebar)

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DAYBREAKERS!

by Jessica Dwyer



Australian horror alien/zombie flick, *Undead*.

Daybreakers takes the vampire myths into the near future with a sci-fi spin where science meets the sinister blood drinker head on.

The year is 2019 and a plague/virus (a far much more realistic than the monsters of these films) changes most of the world's population into vampires. This causes a problem in that with so few humans to feed on, the vampires will eventually starve. They try to solve this issue by farming humans for their blood, maintaining their undead existence, but demand far outweighs the resources and the vampire's futures are endangered. Enter a team of "good" vampires who have figured out a cure for the virus. They kidnap one of the evil vamp's scientists, named Edward Dalton, from the large controlling corporation who seem to lead the vampires in charge of this newly dark world. Edward joins the group who have one of the few remaining unvarnished humans left alive with them. Edward and these reformed vampires are the last hope humanity has left in survival as they have the cure to the vampire condition. But the leaders of the vampire world don't see that they need cured of anything, and that's where the conflict begins.

Vampires have always been great to use in allegories and *Daybreakers* is no different. The story is a mirror to today's world of consumption and the quandary we face with the planet. Like all good sci-fi and horror films, there's a message hidden just beneath the bloody surface. "If we keep using up everything we need to live, what's going to be left to keep us alive?"



Just one of the creepy vampire faces featured throughout the film.

The film has a great cast headed up by horror favorite Sam Neill (star of *Event Horizon* and *In the Mouth of Madness*) as one of the head vampires who doesn't see his condition as a problem. Ethan Hawke is Edward, the vampire trying to save the world, and Willem Dafoe (who portrayed the wonderfully creepy Max Schreck in *Shadow of the Vampire*) plays Elvis, a reformed vampire who's ready to put the hurting on his once fellow bloodsuckers.

Vampires and sci-fi may seem like strange bedfellows to some, but the two

have a history that is rich with great film and storytelling when mixed well. Tobe Hooper created a cult classic back in the mid-80s when he mixed vampires with aliens in the film *Life Force*. The movie combined special SFX, a storyline about aliens coming to Earth on board a doomed research mission to study Halley's Comet and the draining of the life force (not necessarily blood) from humans. It also had pseudo zombie-like victims running about.

Another film to combine sci-fi elements with vampires (of a more traditional sort) was *The Breed*. Released in 2001, the film had a very *Matrix* feel. It was set in a futuristic alternate reality where vampires are part of the regular day to day. The sets and style of the film evoked a very retro 1930s feel. The film uses science as a key plot device, with the monolithic government and the vampires themselves using chemical warfare and genetics to one up the other.



Ethan Hawke and cast are shown to the world.

But perhaps one of the most famous vampire science fiction stories is that by Richard Matheson, *I Am Legend*. Having been filmed numerous times over the years, Matheson's tale of the lone last human in a world populated by vampires is still effective. It's a brilliant mixture of science and the gothic, dark world of the vampire. And it's no doubt the inspiration of the tales listed here, as well as many others. I recently spoke with the Spierig Brothers about *Daybreakers* and the vampires' place in today's society. Here is what they had to say.

HorrorHound: First off, I just have to tell you, as a fan, thank you for casting Sam Neill as a vampire. He always plays awesome villains, and I love the idea of him being creepy and bad.

Peter Spierig: You're welcome! I'll let him know you like the idea of him being a vampire. He's such a sweet, nice man too. I think the nicest people like playing the most evil characters.

HH: So this sort of feeds into another article that is in this issue, but I feel it's a good question to ask you two because *Daybreakers* feels and looks far different than any other vampire film out there. The vampire genre is having such an over-abundance right now with *Twilight*, *True Blood*, etc. Do you think that will help or hinder the film in its release?

Michael Spierig: I don't think it makes a difference either way. It would hinder it if our film was like those other films, but our film is different from all those other movies. Actually no, I think that the fact that *Twilight* has brought in a younger audience might actually help us because a lot of kids are into vampires now that weren't into them before. So I think because our film is so different, I don't think it's going to hinder us either way.

PS: I agree, but you've got to remember that vampires have been around since literally... the beginning of cinema. So they've always been around, just right now they seem to be in the spotlight more than they have been in the past. I mean, even five or 10 years ago we had *Buffy* and *Angel* on television... and then also *Blade* and *Underworld*. So, they are always out there.

HH: So your film definitely has a more sci-fi feel to it than most of the other stuff out there right now. And I was wondering, how was it to mix the genres like that?

MS: Well we were just trying to create our world, and it just so happened that...

you set something in the future, it's going to have a science fiction element to it. They certainly complement each other I think. And when you combine two genres they can conflict, but they certainly seem to blend together nicely. I think that *Daybreakers* is more science fiction than horror, when you think about it.

But we're big fans of both, and it wasn't like a conscious decision of ourselves to say we're going to do a vampire movie with science fiction, we simply wrote the story we wanted to tell and that's just how it came out.

HH: The trailer looks amazing. And it's actually convinced people I know to want to see it that don't normally go to vampire movies.

PS: Well that's great, that's what we were going for. Also, we tried to cast our film with that in mind. Casting actors that are really strong performers, that aren't the actors that you'd normally see in genre pieces or horror pieces.

HH: In regards to that... did Willem Dafoe give pointers or mention at all anything that he took from *Shadow of the Vampire* while he was involved?

PS: Not at all, he just said keep me away from the damn makeup [laughing]. Nah, in fact he has makeup on throughout the movie as well. But we didn't really talk about *Shadow of the Vampire* at all. I mean, it's such a different movie from "Shadow," and it's so much of a different performance from him... it's almost like a polar opposite performance.



Sam Neill, looking even quite sinister.



Ethan Hawke in *Daybreakers*.

MS: He gets some of the best lines in the film as well.

HH: Well his name is Elvis; you sort of have to give him the best lines.

PS: It's funny, you sort of get these accomplished theater actors, and you get them in these kinds of movies, and they have an absolute ball. They get to play the kid, I mean every

actor likes to play around and getting to be the cowboy.

HH: So, it's been mentioned before, by some of the actors actually, that film has a metaphor behind it about the consumption of resources, and how we're going to deal with that, which is a very timely issue right now. How strong is the message and how much did you want to convey in the film?

MS: It's obviously an important point, and you can take that from the trailer too. First and foremost, we wanted to make a movie that was fun and entertaining, you know. We're also such fans of Romero, and he does it so well where he can combine the entertainment with the social commentary. But ultimately it is a fun horror movie.

If you bog the film down with too much message you want them to get in there, get scared, and have a good time.

can kind of... you don't want to preach to your audience. You want them to get in there, get scared, and have a good time.

HH: To that Romero point, the viral contagion has been used primarily in the zombie genre. But it's making the rounds right now in the vampire genre with *Daybreakers* and *The Strain*. What made you want to go with that device?

PS: Our plague is based on disease. It's a scientific based virus. Our vampirism is not based on supernatural or religion to a large degree. And a lot of what happens in the film is science based.

MS: Our lead character is a hematologist and he's working from a scientific perspective. So we wanted to try and remove those kind of mystical elements.

HH: Do you think that, the way the rational in the world is going towards more science and less religion that that is kind of why you are seeing more in horror films that we are going away from the supernatural?

PS: Sure, I think so. And also, we've got these crazy viruses that are coming out... these crazy diseases that are coming out. And you can look at Bird Flu or whatever it might be. We are so aware of these new viruses. I think it's more frightening now because it is something that has a science base, the mystical you're instantly dealing with something that is fantasy that is just not as scary.

HH: And it's home more because what do you fight it with? You can't see it, so what do you do?

PS: Exactly.

MS: Start drinking human blood.

VAMPIRE NOVELS

... continued from page 8

ogy, reincarnation, lots of blood, and demonic possession. And that's just the first book.

Once again, with the popularity of *Twilight*, *The Last Vampire* series is being repackaged in two volumes, collecting three books in each. The first, *Thirst No 1*, was released in August of 2009 and the second set will be available in 2010.

R.L. Stine:

R.L. Stine's name is familiar to many HorrorHounds who grew up in the late '80s and '90s thanks to his Goosebumps series. But Stine also wrote teen fiction with a horror bent. The book series was called *Fear Street*, and the tales took place in the city of Shadydale (a suburb in the town named after the Fier family who changed the spelling of their name). The novels were fairly gory for teen fare. Stine also created the series *Super Chills* as well as many other subseries in *Fear Street*. And within the *Super Chills*, Stine had the *Goodnight Kiss* novels. These tales involved vampires who preyed on the teenagers of Shadydale. In the first *Goodnight Kiss* (released in 1992), two vampires decide to bet on which of them could be the more successful in taking a victim. In the sequel, *Goodnight Kiss 2* (1995), characters return from the first book looking for revenge. Both novels were combined into a collector's edition in 1997.

And that brings us to another vampire tale, penned by Stine for the *Fear Street* books called *One Last Kiss*. One *Last Kiss* deals with a girl named Eleanor and her father who are running from the vampires who killed her mother. Eleanor winds up being taken in by the Fier family and living in their mansion. While there, she grows close to Trevor Fier, who we (and eventually Eleanor) learn, is actually a vampire as is Eleanor's benefactor Priscilla.

These books show a much darker side to Stine's writing as does a lot of the *Fear Street* series. They were also a great stopping stone for readers whose love of horror was shaped by the Goosebumps books as they grew up and into adolescents.

So there you have it, a brief history of vampire teen fiction. These are some of the true standouts in the genre, who if the dark path for the authors who followed them like Stephanie Meyer and Amelia Awaft Rhodes (who published her first book at the ripe old age of 14 in 1995). If you'd like to take a trip down memory lane, or if you're a new fan to the genre and would like to get a quick read in before seeing *New Moon* in November pick one of these up.



by Jason Schneeberger

THEN AND NOW

Then and now reissues this issue with the latest batch of remakes! Obviously this time are inferior to their original counterparts - but how about their movie poster art? As we decide which better sells the film:



Syfy Channel's *Children of the Corn* poster all works, but somehow loses the chilling feel and story of the original poster.



The original art was clearly closer, making it hard to give any credence to the remake poster - even if it's amazingly abstract.



While the original *Throne of Blood* poster is more beautiful, it's not as effective as the remake poster - even if it's amazingly abstract.



Who, Am I Evil? poster is a good one, but the original is more effective and selling for more money. Mark that down as a win.



It is almost unfair to even compare these two posters. Not to take anything away from the remake's amazing poster art, but the original *Unholy Desires* and art does the job more than this one.



The Psychomaneum

The quote at the beginning of *The Psychomaneum* says it all: "I became insane with long intervals of horrible sanity." That small quote from Edgar Allan Poe

really sums up what you are about to be subjected to for the next 25 minutes in this amazing short film that comes to us from Art in Film Productions.

A *Psychomaneum* is sometimes described as a room that is designed to induce an altered state with the intentions of making contact with the deceased. With that in mind, while watching this movie, there is definitely a sense of death and life crossing paths with a heavy emotion of insanity pervading all of it.

We see a woman (Megan Karkpatrick) who is ravaged by horrible seizures and nightmares. While struggling with alcohol and drug addiction, her psychosis worsens right before our eyes. As she roams lonely, dark corridors and is verbally tormented, you can't help but feel that the pending outcome is not going to be good.

In the film's short running time, we are subjected to a barrage of life and death that only drives home the nightmare that our main character is experiencing and invokes fear and trepidation for the viewer. Through these dark images, most of the story is told with minimal dialogue used, and the only time we really hear any sort of conversation in the movie is when our main player is being questioned about taking her medicine or being accused of basically being a failure. The spaces between these discourse sequences are filled with strange knocks, bangs, disembodied whispers and moans along with some creepy piano numbers. This score is very effective in all of its ambient and nightmarish musings, and I found it sticking with me long after the film had ended.

What director Dave Holt has made here is a beautifully haunting vision of abstract darkness. Shot entirely in black and white, *The Psychomaneum* with its scratchy, vintage look and brilliant camera angles and acting all scream superb, experimental filmmaking. Dave Holt proves with *The Psychomaneum* that he is a filmmaker with immense vision and talent, that is destined to make a huge impact on the world of filmmaking.

I immensely enjoyed this strange little film and recommend it to fans of trippy cinema, mind f*cks, David Lynch-type films and the cold embrace of unmitigated darkness. It is really hard to put this film into words, you've just got to see it for yourself! The whole thing plays like one big piece of abstract art, and I can safely say that Dave Holt and Art in Film Productions have definitely won me over. If this film is any indication of what is to come, Dave Holt should be a household name in the very near future.



Am I Evil?

Andrew (Mark Vasquez) revels in being a serial killer. He spends his days following women and dreaming of ways to kill and maim them, explaining that his ultimate sexual desire is to torture women and watch them die. Through his thoughts, dreams and reality, we are shown a world of madness, moral decay and the saddest depravities known to man. Andrew commits various acts of cruelty that only the most diseased of minds could bring to fruition. As he slices, dices, members and commits necrophilia, his lust for murder only intensifies.

On the exterior, Andrew appears to be a model citizen who would be easy to trust if judged on looks alone. With his sly charm, chiseled looks and handsome appeal, he has no trouble seducing women into his world of murder. As the body count continues to grow, Andrew becomes too confident in his twisted games and when he gets sloppy with one potential victim, questions begin to rise about him. But can he be stopped in time?

Am I Evil is a low-budget (approximately \$12K), shot-on-video movie that was written and directed by Richard Teraas. The premise isn't new: an inside look at the exploits of a serial killer, but the execution (no pun intended) is brilliant and fans of this type of movie should enjoy the madness that Mr. Teraas has put on the screen. Richard shot all the right moments at the perfect angles complete with the complimentary eerie lighting and a soundtrack that reeks of insanity. Not only that, but there is a healthy amount of social commentary going on in this film, some of which involves horror films and their influence (or lack thereof) on real killers and that wasn't enough to lure you in, the film also boasts some very impressive gore effects that bring "gorgefather" Lucio Fulco to mind on more than one occasion.

Mark Vasquez does a fine job at playing a convincing serial killer. Very believable in his madness and teetering on the outskirts of sanity, Andrew is a killing machine and Mark

Vasquez easily makes this murderous character come to life, and in the process he makes you realize right before your very eyes that people like this really do exist.

Fans of serial killer movies in the vein of American Psycho, Maniac, Henry: Portrait of a Serial Killer and Murder-Self-Defense should check this movie out because it falls directly into that category of "real life" horror

films. What makes this film so compelling and equally unsettling is the way in which we get a bird's eye view into the mind of Andrew and hear and see what makes him tick, and trust me, it's not pretty.

Am I Evil can be purchased at www.amazon.com and for more info on this film and the newest project from Rich, an H.P. Lovecraft adaption entitled *The Festival*, please visit www.darkvisionfilm.com.





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PARANORMAL ACTIVITY



We are almost certain the majority of our readers have heard of a new spook film entitled *Paranormal Activity*. This inexpensive, independent was directed by Oren Peli in his own home, and focused on the fictional haunting of a married couple. After installing security cameras and camcorders around the house, in hopes of catching this supposed-haunting in action, the couple soon catch more than enough proof on-camera to determine not only that their house is indeed haunted, but that this problem may be more than they could have ever imagined. The simple premise and "Blair Witch style" filmmaking isn't anything new - as many indie directors have taken the hand-held approach to filmmaking (*Open Water*, *The Poughkeepsie Ripper*). What is surprising is how effective it always is.

On September 25th, *Paranormal Activity* opened in limited release in 14 different cities across the country. After consistent sellout screenings (over the course of the weekend, *Paranormal Activity* had the second best per-theater take out of all other films at the box office), more theaters were added to their roll-out plan (adding only seven states to their schedule just one week later). With those added theaters, by week two *Paranormal* had the best per-theater average theatrically, but still leaving over half the continental US without the opportunity to witness the haunting. Ten more theaters were added by week three.

What makes *Paranormal Activity* so strange in its release pattern is that while it's following the normal procedure for indie films (including post-fan-fests: *Let the Right One In*, *May* and *Frosty*), the big difference is that the studio has no current plans for DVD release - making "*Paranormal*" availability similar to the classic drive-in days when a movie had to travel a circuit before arriving in specific markets. And as early word-of-mouth and buzz have led on - this could prove to be a VERY lucrative idea. Currently, you can go to eventful.com/paranormalactivity to actually vote for your local city - in hopes of it getting enough "demands" to bring the film to your area (or at least close enough to drive to). And demand is high, as Websites and message boards have been on fire with fans rallying each other to continue voting for their home towns. Just as *HorrorHound* was going to press, Paramount announced that when *Paranormal* hits one million demands, they will officially open the film nationwide. To date nearly four hundred thousand votes have been registered. Regardless of if it hits a million, by time *Paranormal Activity* finishes its unorthodox run, it is almost assured the majority of horror fans will have been given the chance to see the film, but just in case - keep checking www.paranormal-movie.com for the latest updates and information on where you can see it (and when).

The BLOOD Factory.com

an interview with Danny DeVito

by Aaron Crowell

Roaming the massive showroom at the San Diego Comic-Con, I happened upon a booth decorated in painted murals depicting horrific images, clearly promoting some sort of new horror entity. I noticed a familiar face - that of Danny DeVito - prominently featured on one of the paintings. So I began to ask questions - it was then revealed to me that Danny would be on-hand and available to interview and discuss this new project: The Blood Factory. Rather than explain to you what The Blood Factory is, I think it better to allow Mr. DeVito the honors - what follows is an interview with Danny, as he reveals what a huge Gorehound he really is - a fact many would never assume based on his resume, which doesn't feature a single horror film. Read on and find out why, as well as what The Blood Factory is all about!



DD: I was raised on things like *The Dead Man's Eyes* and *Craney* movies, basically spooky, scary little things. When I was a kid I saw *The Cabinet of Dr. Caligari* - I was really scared. A lot of odd stuff, but since I have moved into more of movies that have a sense of humor I liked *Drag Me to Hell*, which was kinda fun, *Evil Dead* stuff, *Shaun of the Dead*, *Re-Animator*, *Dead Again* is a great movie. I also like *Audrey*, like I mentioned before. That movie took you down. That movie wrestled you to the ground. Oh god! You are killed to sleep by these business guys and you're wondering "where is this thing going?" and next thing you know this girl is killing people with piano wire. "What are you doing and why do I like this so much?" That's something we have to work on by ourselves.

HorrorHound So, tell us a bit about The Blood Factory

Danny DeVito: The Blood Factory is something I've been working on for a few years. John Abo is a good friend of mine from New York. He was close to Rhea in the early days when we first met. We share the same passion for horror movies. We go to horror movies together. We screen them sometimes. We sat through *Audrey*. We squirm when someone is getting cut up. A couple of years ago we were sitting around - I was really interested in the Web - and trying to find a way to contribute to it and find a way to get out there - so I asked him to write some short stories, and next thing you know, a flood gate poured open, and he has written like 50 of them, and I have been shooting them. We started the Website about six months ago and are building it. We are going to have a library on it, have a blog where you can talk to John. We have different places to go. We have a movie theater, and if you click on it, you can see the shorts, and see what we are filming. They are usually four to six minutes long. They all have a moral come-uppance, revenge and a morality tale element.

HH Are there any plans to release this on DVD?

DD: Yeah, eventually, someday we will. Right now we will keep making them, keep having fun with the site. Probably in the next year or so look for a feature-length, one we can take out, and do it for the Web. Just shoot it, and see if people make their own popcorn and watch it.

HH So I assume you are a fan of gory movies?

DD: Yeah, like gory movies. We like blood. The idea of naming [the company] The Blood Factory was 'cause we like making our blood (make-believe blood) - at least for now - we have buckets of it. The thing is, trying to get the blood right is difficult. Trying to get it to squirt, to come out when you want it to. You are on a tight shooting schedule. We are doing a lot of research and development. Looking at compressors, tubes and various ways to make delivery devices [laughs]. We call our shows splatter-cuts. *Gargyle* is one of our new ones. Another is called *Averaging Angel*. All the actors are like they're from a repertoire company. They play different parts in different movies. We keep killing them over and over again, but in different ways.

HH What are some of your own favorite horror films?

HH Kind of a morbid fascination?

DD: I think it's more a unique fascination. It's a vicarious sort of thing. I know I'm never going to go out and draw blood on anybody I like to see it, it's kinda cool. You don't want to do anything that's going to really hurt anybody it's something that's extended, extreme reality (or surreal), but at the end of the day when you come out of the movie theater and open the door, it's daylight.

HH So what film growing up scared you the most?

DD: I seriously think *Dead Man's Eyes*, cause when I was 10 it was out with *The Thing from Another World* - my cousins and my sister were supposed to take me trick 'r treating, and they took me to see *Dead Man's Eyes*. I was paralyzed. I can see him today! I haven't seen that one in how many years. But man, scared the shit out of me. You're dead and in a box scratching away...

HH Have you ever been asked to star in a horror film?

DD: I never have. The closest I ever came to playing a creature was Penguin in *Batman Returns*. I loved every second of that. It was operatic, bold and big. I loved doing that. It was an opportunity I am always thankful for. Maybe someday. Right now, I am doing *Blood Factory* and I am doing TV (*Always Sunny in Philadelphia*) and it's occupying a lot of my time. I would like to find something that... I overact anyway... so I would like to do it. I actually put myself in a horror short in *Blood Factory*. Rhea and I are in one called *The Dummy*. These films are a lot of fun. Go online and check them out!



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Dawn of the Dead, Day of the Dead



Ken Foree
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Rob Zombie's Halloween



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Martin, Knightsiders,
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A FAD OR A SURE BET: THE FUTURE OF 3-D HORROR

After Halloween 2's failure to meet its predecessor's box office earnings, the Weinsteins didn't hesitate to announce that Myers was not dead (on-screen and off), as a follow-up was quickly announced for a 2010 release, to be directed by Patrick Lussier (*My Bloody Valentine 3-D*). Not only dropping Rob Zombie from further involvement (and hopefully reimagining most of *Zombie*'s storylines in the process) the big shocker was the revelation that the film was set to be produced for 3-D! This third film (in *Myer*'s new series) marks Michael's first foray into 3-D, and harkens back to the days of 1980s third-installment 3-D blowouts.

When 3-D saw its renovation in the 1980s, horror films were among the chief titles to take advantage of the technology (even if it didn't really work)... just like it did during the 1960s. The big difference between the '60s and '80s was the advent of "franchises"... and nothing cemented a franchise's doom better than the 3-D sequel (which always utilized the third installment's numerical calling). *Amityville Horror*, *Friday*, the 13th and *Jaws* all saw such releases. Due to the film's inability to be very good - or the 3-D tech, the fad died a quick death. It was not until last year that theaters started equipping themselves with the latest technology to handle the new wave of 3-D, a much more solid (and successful) way of presenting the gimmick. And, of course, horror was again the first to take advantage.

Earlier this year *My Bloody Valentine* broke its way into theaters

to sizable success. Not that of a summer blockbuster, but enough to show studios how a minimally produced horror film can draw the crowds. Since then, an onslaught of kid movies (stop motion, animated, and CGI) dominated theaters. *The Final Destination* (part 4, in 3-D) saw release in August and immediately became the highest grossing installment in the four-picture franchise. But with only two 3-D horror films in release in 2009, the question is - why aren't there more?

The sad fact of the matter is, there are currently not enough movie screens in America to warrant multiple 3-D titles in release at any given time. *Alexandre Aja's* upcoming 3-D remake of *Piranha* was reportedly delayed until 2010 in a move to gain more screens, as 2009's 3-D calendar had piled on thick, with a new title opening nearly every other week (giving many of these specialty films just two weeks worth of punch). *Final Destination* had a seriously good run thanks to its 3-D screens, however, as *Cloudy With A Chance For Meatballs* was readying for release - all screens had to, naturally, loosen up for the newer kid on the block. With 3-D a now-proven success, it is only a matter of time before theaters start equipping the rest of their screens for the technology - but until then, expect a very sporadic release pattern for 3-D (especially horror) over the next year! On top of *Halloween 3* and *Piranha*, also look for *Happy Birthday to Me* and *Puppet Master* remakes (in 3-D, of course), as well as a possible 3-D *Saw* sequel coming at you soon!

10 RANDOM QUESTIONS WITH John Harrison

By Kenny Nelson

Every issue of *HorrorHound* we track down a director in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. This issue we had the opportunity to speak with John Harrison, director of the latest *Clive Barker* feature film, *Book of Blood*, as well as a horror screen veteran - credited with directing the 1996 feature, *Tales from the Darkside: The Movie*, producing *Diary of the Dead*, and composing the scores for such classics as *Day of the Dead* and *Cremshaw* (as well as appearing in Romero's classic, *Dawn of the Dead*). Here is the result - 10 Random Questions.

HorrorHound: If you were limited to watching only one Romero film ever again, which would it be?

John Harrison: I'm partial to *Day of the Dead* in some ways because I worked so closely with George on it. But it's grim. If I could only have one, I guess it would be "Dawn." It's enjoyable over and over and over.

HH: What film are you most ashamed to admit you love?

JH: I'm not ashamed of any of them. If I've watched the whole thing, then I've gotten something out of it.

HH: What would be your dream project?

JH: I have a script I've been carrying around for years entitled *UBU*. It's based on the works of French author, Alfred Jarry. Not a horror piece, unless you consider the title character a horror, which he certainly is. Full of magical realism and eccentric scenes. Definitely not for Warner Bros. or Paramount. It's not a big film, but it's going to need a creative producer to help me get it off the ground.

HH: What horror film do you think is most in need of a remake?

JH: I don't like remakes.

HH: How do you usually spend your Halloween?

JH: Since I have kids, it used to be walking them around the neighborhood trying to keep them from getting sick on candy. But it was always fun because the costumes were so great. Now, I try to spend the night in a dark room with a good movie, ignoring

ing the doorbell and all the cursing-out of little gnomes who don't like the candy I put out.

HH: If you could direct any three performers, dead or alive, who would they be?

JH: There are simply too many to answer this fairly. So instead let me say I would love to work with Johnny Depp, Robert Downey, Jr. and Dakota Fanning. With the right script, can you imagine the horror movie we could make with that cast?

HH: Does grain add character to older films or would you just prefer to see them restored in Hi-Def?

JH: I think respectful restorations are important. In the original presentation, I doubt I was ever focused on grain as part of the look. So anything that helps restore the feeling I remember from seeing the original is a good thing. What I can't abide, however, are remakes. If the film was shit, why remake it? If it was great in the first place, why remake it? Do we need to rewrite Poe to appreciate him today? *Stoker*? Etc. etc.

HH: Ever turn down a project that you've later regretted?

JH: Because of scheduling problems with another project, I couldn't direct my adaptation of *Children of Dune*, the follow-up to my miniseries, *Dune*. In the end, my other project didn't happen. Greg Yaitanes did a terrific job, and I ended up being deeply involved in the production of "*Children*" (I was one of the producers), but I should have made that other project wait. Big mistake!

HH: If you could have kept one prop from any horror film you've worked on, what would it have been?

JH: Simon's skin from *Book of Blood*.

HH: Which is a worse way to go out - eaten by a Romero zombie or having your soul torn apart by a *Clive Barker* Cenobite?

JH: I suppose being torn apart by a Cenobite. At least if you're eaten by a zombie there's still the outside chance someone will come along eventually and put a bullet in your brain and free you. If no... it's a loss-uh.



CHOICE CUTS:



The fourth season of the classic TV series *Allied Hitchcock Presents* will hit stores on November 24th! This 4-disc set could retail at around \$40 and will include all 58 episodes. The only bonus material will be a "Faster Your Seaside! The Thrilling Art of Allied Hitchcock" featurette.



The Asylum gets re-released onto DVD thanks to Home Video. This *Peter Newkirk* title is presented in widescreen format with no bonus features known to us as of print date. *Newkirk's Teeth* have also released DVD of *Alice, Sweet Alice* and *The Company of Wolves*.



Blood: The Last Vampire, is a Japanese anime story about a young schoolgirl who must do battle with the bloodsucking demons of her hometown, and it hit live-action DVD in the States on October 20th. A making-of and a studio featurette is included! The BD release will feature a storyboard gallery.



One of the better film releases of the year that most horror fans have missed out on was Sam Raimi's *Drag Me to Hell*. Now on DVD, in a special two-version format, both rated and unrated, the only bonus feature is a video diary - which nicely focuses on the various aspects of filming and special effects.



While *Sorority Row* didn't wow audiences like last September, the original *Misery - The House on Sorority Row* - certainly did. If you never checked it out, you will finally have your chance on November 24th when this special 25th anniversary DVD hits shelves from Liberation Entertainment.



Now in stores, from Magnet Home Entertainment, is an overly exciting documentary on the exploitation film of Australia - or Ozploitation! *Not Quite Dead* covers the ground of this fascinating time of the '70s and '80s covering over a dozen horror films that came out of the country, as well as ghoulish exploitation, action and our trashy film in celebration of this amazing new DVD release, we have opted to let our own live Aussie horror fans that you cannot miss! Pick up *Not Quite Hollywood* in store today, and read our full review by visiting www.HorrorHound.com



The new killer kid features, *Of Pham*, hit DVD on October 27th. The only special feature on this disc is a "chills" alternate ending and extra scenes. The Blu-ray will include these, along with *Mama's Little Devils: Bad Seeds*, "Evil Kids" and *Of Pham* a digital copy of the film.



Not exactly a comprehensive DVD release, this new box set from Looneydale (now available) includes three *Silent Night, Deadly Night* season Parts I, II (Better Watch Out!), IV (Initiation) and V (The Toy Maker's slummy Mekey Rooney). A 2-pack featuring Parts I and II (Anchor Bay) is currently OOP.



Revealed at the San Diego Comic-Con, Anchor Bay obtained the rights to release *Stan Heals* on DVD on October 27th. "All" distributed the film in limited theatrical release in early October. From the producer of *Scary Movie*, this only sketch of a film moves from all of the horror heavy-hitters.



Notwithstanding the humorous quote "This is as scary as it gets" by horror legend George Romero, *Stanton Hill* is the first feature film by Cameron Romero (George's son) which is now available. Presented in widescreen, there are no extra features attached to this release.



Whether or not you are in the group that considers *Terminator* a horror franchise is moot. What's important is that this film features killer robots and stars *American Psycho*'s Christian Bale! *Terminator Salvation* hits DVD on December 1st. Also look for the animated feature, *Machine* on Nov 3rd.



From the director of *Did You*, Chan-wook Park, comes *Thrust* - a new spin on the vampire tale, that happens to be the most beautiful looking genre entry since *Let the Right One In*. Look for this film to be available on November 17th. Unfortunately, no bonus features will be included.



There's *Train* stars in *Train* - a DVD remake of the *James Lee Curtis* cult classic slasher *Terror Train*. *De* DVD November 17th. *Train* focuses on *Brecht* and her classmates as they hitch a ride on a mysterious train after they miss their initial ride. You can guess where the film goes from there. A making-of is included.



Palisades/Tarant are currently releasing all *Tarant's* past hit titles, making some of these highly sought-after titles available for the first time in years! As part of this plan, they are issuing this 8-disc DVD set of *Chan-wook Park's Vengeance Trilogy* - including *Oldboy*, *Mr. and Lady Vengeance*.



One of the most impressive releases on this page comes in the form of the *William Castle Film Collection*. Included in this box set is 13 *Frightened Girls*, *Hisscock*, 13 *Ghosts*, *Strait-Jacket*, *Zolt*, *The Did Dark House*, *The Tinsler*, *Mr. Sardonicus* - as well as the *Spine Tapper* documentary!



Wring *Tom 3* *Let for Dead* hit DVD on October 20th and begs the question - does DVD horror actually need the tag line "uncensored" on the cover to sell copies? Regardless, this new film, starring *Jane* *Mistysky*, includes three featurettes focused on the making of the film plus deleted scenes.



*Patrick, Razorback and Road Games are currently available on DVD.

Also on DVD: A new high-def transfer of *Messiah of Evil: The Second Coming* (with commentary and featurette) is due soon from Code Red, who also just issued *The Strangeness and Night of the Drabbler*



It's easy to flip open an issue of *HorrorHound* Magazine and become enamored with the VHS Big Box glory of yesteryear littered throughout our past Video Invasion articles. By looking over their gory or glamorous art, we come to appreciate the companies that produced these varied treasures for us. We have seen the titans known as Wizard and Vestron Videos, as well as the gore-soaked cardboard of Midnight and Thriller Videos. This issue we take a journey to another bloody and vibrant Big Box heavy hitter: Continental Video.

History

Continental entered the VHS scene early on, releasing titles as often as their competitors, including some superior to those released by the other distributors. Their appearance first came in 1981, with titles ranging from westerns and dramas to comedies and cartoons. Their horror catalog was numerous with releases deserving of the Big Box treatment they received. With films like *City of the Walking Dead* and the vicious slasher classic *Nightmare* to the classic Werner Herzog film *Aguirre: The Wrath of God* with the ultra talented and creepy Klaus Kinski, how could one overlook the momentum this distributor was bringing into our local video shops?

Continental had a very fruitful life in the VHS world which spanned until the fall of 1987. With the vast majority of their releases being Big Box, Continental was easy to spot on the shelf with their globe logo that was almost borderline plagiarism of Universal's trademark. As the company evolved, the globe was dropped in lieu of a new logo that presented the company name more legibly versus the original incarnation, although it was a bit more generic looking. Whether this was an independent decision or made with the assistance of Universal's legal department is still unknown.

Continental progressed, as many of the other distributors did, by "testing the waters" in a variety of genres using a new outlet, thanks to an offshoot of the company known as Comet Video - a horror based entity that crashed and burned before it could gain any real momentum. After this failed venture (more on this later), they resumed release of their horror titles under the Continental Video label with films such as *Wizard of Gore*, *Gruesome Twosome* and the half-way decent anthology *Deadtime Stories*.

Most of Continental's releases had a second life on the VEC label, who re-

leased the majority of the Continental catalog in 1989. So the video stores that missed the opportunity to order Continental's titles were allowed a second chance to acquire them through VEC. VEC did eventually begin to release their own titles, but they gained a lot of credibility in the eyes of many video chains by debuting with Continental's titles. Beyond the association with VEC, Continental had a couple other team-ups toward the end of their run, which was an inkling to stores that the end may be near for this company. Continental's release of *Mary Mary: Bloody Mary* displayed the logo of Summit, another small label, on the cover. Some store owners say that such a move is the kiss of death for a distributor. Once an established company seeks assistance from a peer in order to release their own titles, it's considered a strong indication of their pending demise.

Continental took a very graceful bow out of the industry

Instead of painfully dragging its feet before fading away, they ended their run with a decent array of films and continued to sell old stock until they closed their doors, leaving into obscurity.

Video store owners, in some cases, were not even aware that Continental had dissolved until they noticed its titles available from a new distributor. All in all, Continental's impact on the home video world was rather muted compared to others, however, their catalog left quite the impression on many a HorrorHound.

One attribute of Continental noted by many collectors was their outstanding quality. Continental always recorded in SP mode and only released their titles in a high caliber Big Box complete with sturdy cardboard and vivid coloring. Continental's superior appearance was evident when placed on shelves next to other companies' boxes, and we've seen how rough the store shelves can be on a video box. Even later in the life of the company, with flicks like *House of the Damned* and *I was a Zombie for the FBI* (Yes, this is a real movie. After watching it though, I really wished I had made it up, but by reading the title, what would you expect? Sounds like a cross between George A. Romero and Ed Wood, mixed with a dash of Cheech and Chong. But it is good for more than a few laughs.), Continental did not waver in quality when printing their products. Most companies, such as Magnum, switched to a lower grade label and paper toward the beginning of their end in order to cut costs.

Promotions

Some companies were promotion hounds when it came to their titles, while



Mary Mary: Bloody Mary, Deadtime Stories and Witchboard - three of the only horror titles Continental released outside of their Big Box format.





others let their films sell themselves. In the Continental camp, we saw some promotions, but not as many as there could have been. As with other companies, Continental released posters for certain titles, but they were few and far between. Some rare items that have surfaced are Continental's countertop displays. Such as the two-sided triangular display for their "horror clip" video: *Terror on Tape*. It exhibited the artwork of the monster hand holding the tape with the company logo and film title on it... nothing special, but a neat little thing to find. Continental would also distribute empty Big Boxes with stickers to stores in order to help promote the film better before its initial release. This advertisement was seen more so for their adult inventory than other genres.

Later on we saw other typical promo items start to trickle out, such as key chains, shirts and pens, but one odd item that emerged was for the release of *Witchboard*. For a movie based on an Ouija board, one would expect the film to have a promo item playing on its subject, like a mini board or possibly the plastic guide. *Witchboard* instead got a watch... the typical cereal box freebie-style watch, but with the *Witchboard* logo plastered on its face. Even still, it is a cool thing one wouldn't expect for the release of this film, and it's hard to find as well. Most promos are pretty difficult to locate, but this one has only been seen twice by this writer in the past 18 years.

Collectability

With Continental, as with other companies, there are certain titles that are considered "throw aways," and others that are "golden." But most of their releases rest in the mid-collectible range. And with the recent trend of VHS collecting, we have seen some of these throw away titles begin to gain momentum as fans are attempting to complete their catalog collections. Titles like *The Mothers* or *Naked Angels*, at one point

could be found for maybe \$5, but they have started to reclaim ground closer to their original \$40 MSRP. The most sought after of this company's titles is *Avenged*. This rape-revenge flick has by far the best cover art Continental ever displayed on a box. This one still has not broken the \$100 mark, but it has resided for a while now at the \$50-75 range, depending on condition. With most

Continental videos, as well as its other leg, Comet, \$20-30 is about the average purchase price for their releases on the secondary market.

For those just getting into the VHS collecting hobby who are looking for the Big Boxes, Continental is a good company to start with. Their high distribution numbers being the main factor. It would be easy to obtain some great releases without breaking the bank.

There are two oddball releases that do have a higher price tag than others which are the double features Continental produced. They had a lower distribution run than most, and many video stores did not want to have two movies on a single VHS. This started to cut

into their potential profits. Most of the flicks on the double feature videos from Continental had releases under other distributors, which most stores preferred in order to draw more income off of them. This, however, does make them more difficult to find than the other standard Continental releases, giving us collectors another thrill to the hunt!

Comet Video

Continental dabbled in ways to help market their company in specific markets with the intention of gaining ground in select genres. Horror grew by leaps and bounds in the '80s, and Continental took notice. To take advan-





COMET
Video

lage of this boom in genre-related business, they decided to create a new sub-label to the company that focused primarily on the horrific side of cinema... as mentioned, that label was Comet Video. Their first release, Madhouse Mansion, was kind of sub-par, but they came out with a three-way attack releasing the *Blood Trilogy* from the beloved H.G. Lewis, the Godfather of Gore. This helped to get the new leg of Continental some recognition. In a hurry to release another gore splattered film to keep up the gained momentum, they decided on *Alien Prey*. Now, by looking at the cover one would perceive *Alien Prey* to be a gore classic of puking propor-

tions. However, it was actually a really bad movie with decent effects. The plot more or less was borrowed from a porn movie, but they decided to make it a horror film instead. And as a result, interest in this new venture disintegrated pretty quickly.

Continental soon decided to can Comet and continue flooding horror titles through their "mother" company. But if their final choice was a little better, I am sure we would have seen Comet continue a bit longer, possibly excelling quite far. But as all of us know, the VHS cover "bart and switch" game only worked some of the time.



Two prime examples of VEC's recycling of Continental's VHS titles. *Deadly Spawn* and *Nightmare*



Madhouse Mansion obviously stands out in this display of Continental's gory Big Box releases under their Comet sublabel (all titles of which are listed in the Continental Video Horror Body Count list featured below). Also shown: *Alien Prey*, H.G. Lewis' *Blood Feast*, Color Me Blood Red and 2000 Maniacs

CONTINENTAL VIDEO HORROR BODY COUNT:

1. *Alien Prey* (Comet)
2. *Avenged*
3. *Bio Hazard*
4. *Blood Feast* (Comet)
5. *Blood Tide*
6. *Cathy's Curse*
7. *City of the Walking Dead* (Nightmare City)
8. *Class Reunion Massacre* (Redeemer)
9. *Color Me Blood Red* (Comet)
10. *Curse of the Black Widow* (TV)
11. *Daughters of Darkness*
12. *Deadly Rivals*
13. *Deadtime Stories*
14. *Death in the Shadows*
15. *Eerie Midnight Horror Show*, The
16. *Emerald Jungle*, The
17. *Executioner II/Frozen Scream*
18. *Gruesome Twosome*
19. *House of the Damned*
20. *I Was a Zombie for the F.B.I.*
21. *Madhouse Mansion* (Comet)
22. *Mary, Mary, Bloody Mary*
23. *Nightmare*
24. *Original Ghostbusters*, The (V1)
25. *Original Ghostbusters*, The (V2)
26. *Original Ghostbusters*, The (V3)
27. *Return of the Alien's Deadly Spawn* (The Deadly Spawn)
28. *Slayer, The/Scalps*
29. *Suicide Cult*
30. *Terror on Tape*
31. *To the Devil... a Daughter*
32. *2000 Maniacs* (Comet)
33. *Vampire Hookers*
34. *Witchboard*
35. *Wizard of Gore*, The

MARS ATTACKS

One of the *HorrorHound* editorial staff's favorite sci-fi/horror/comedies of recent history (and a very underrated feature) came out in 1996 thanks to Tim Burton. *Mars Attacks!* was based on the classic Topps Trading Cards series from 1962 about a bloody alien invasion which itself was host to controversy (cards depicting brutality and sexuality halted the their production and helped make them more sought after and a collector's item). While the film had its fair share of merch in the '90s (including a Trendmasters toy line), we have always wanted more. Enter Hot Toys. A series of Cosbabys (including "Lisa" in various incarnations, a Martian Ambassador, Leader and Soldiers) are joined by two 12" figures (Leader and Soldier) which are being imported to the US this winter thanks to Sideshow Collectibles. Look for the 12" figures to retail for around \$112 each, with the Cosbabys at the much more affordable price of \$8.50 each.

TOY NEWS



Other new Sideshow Collectibles announcements over the past couple months include a new statue based on the infamous child-killer, Freddy Krueger (SRP: \$200), as well as a new Hot Toys-created line of *Raiders of the Lost Ark* 5 1/2" figures. These new "RE" figs include: main characters Chris Redford, Shiva Alomar and Albert Wesker. Retail on these three figures is set at \$150 each. Finally, look for the latest "Dead" figure from Sideshow's original zombie toy line - Subject 215: Punk (SRP: \$75).

Fun Fact: Available in the first quarter of 2010, the Freddy "In Your Head" statue (shown above) will also feature an exclusive version without his fedora hat.

An entire section of NECA's San Diego Comic-Con booth was dedicated to the uber-popular *Twilight* film series, as they showed off new toys, shirts and tons of merchandise to capitalize on *New Moon* as it hits theaters this fall. Shown on this past are a few examples of these new action figures, including Edward, Jacob Black, Alice Cullen and Bella (not shown). On top of this, Tonner Toys revealed plans to continue their high-end collector doll series with the new character, Victoria, to be followed by Laurent and James. Retail on Tonner's dolls will be at \$180 each. Look for these by this winter.



Right: A nice surprise e-mail this past month came from the good folks over at Funko Toys! Funko, known for their family-friendly collectibles (such as bobble heads and vinyl figures) have dabbled in the horror world before, with their series of *Monsters* bobble heads and merchandise based on the cereal horror characters Count Chocula and Frankenberry (to name a few). This fall they have a new series of character toys based on classic film monsters, such as Dracula, Wolf Man, Frankenstein's Monster and the Creature from the Black Lagoon. Available at around \$10 each, a limited number of "chase" figures are also available in classic black and white color schemes...



As revealed last issue, Dark Horse Comics unveiled a line of zombie mini-busts based on the designs of William Stout. These character designs were the basis of the 1980s cult *gunk* and *zombie* feature: *Return of the Living Dead*. Shown at left are the Half-Corpse and Terman. No news on when these will be available, however. A similar style bust based on Stout's work had been produced by Mark Robinson, as an unpainted kit for the model-making world. Hopefully more Stout love is in store for all us horror fans!



THE HORROR'S SOUNDS



Believe it or not, if your hangar is new horror rock, be sure to check out the newest album from the Santa Cruz-based psych/horror/punk band, *Steven Corpes*. For more diverse than most horror rock outfits, *Steven Corpes* mixes (and delivers) a unique sound that is hard to simply label psych-rock or horror-punk. This could be a result of the band's varied influences, including the classic musical influences into the release. Their new full-length album, *Welcome to the Nightmare*, released by Field Force Records, extrapolates everything from the smooth, bright-toned tenor of leg-end Johnny Cash to the classic blues stylings of master Bo Diddley. However, *Corpes* stays true to the band's original enthusiasm of the horror rock genre with songs titled "Sleazy Bop," based on the mass murders of the Heaven's Gate cult and "Cometary Men," inspired by the 1980s movie *The Thing*. Along with the entire album, it's 30 time to sample songs from their new album. Head over to www.vivipage.com/vivipages/corpes and www.stevencorpes.com for all on how to purchase the album, merchandise and your t-shirt. I strongly urge you to check out this band and remember you can't keep a good corpse down!



Full-body Frank the Bunny Costume. Dotted outline.

Full-body hanging Freddy and Jason.

Tons of new Halloween items have penetrated the market since September (see last issue for more coverage). At right is the seasonal Ho-size electronic prep (Michael Myers) featuring sound and movement, which sells for around \$200 at Spencer's. Thrown about are a number of display items, masks and props from various films and companies.

Full Jason Mask

Hanging Myers



Hanging Jason (horror)

Right: New Myers mask and costume.

Left: Assorted Saw items, including hanging pig head. Figure mask and severed fingers. An array of other Saw body parts are also available.

Plush severed Freddy hand

A special *Ghostbusters 1 and 2* DVD box set was released on October 8th featuring a limited-edition Stay Puft Marshmallow Man figurine. Also now available, the Haimark Keepsake *Ghostbusters Ecto-1* ornament (with lights and sound; SRP: \$30).

GH0STBUSTERS 1 & 2



COMIC BOOKS



IDW Publishing began releasing their follow-up to the successful *Ghostbusters: Other Side* comic mini with their new four-issue series titled: *Displaced Aggression*. Written by Scott Lobdell with art by Ilias Kriacis, this new story focuses on each Ghostbuster (including new female member, Rachel) after their loss to Lord Kozar'Ral - Father of Gozer. Each of the 'busters have been displaced in time, and their only chance at returning home is by finally defeating Kozar'Ral. The first issue focuses on Peter Venkman, who is stuck in 1886. Shown above is said issue, along with its 1-to-1 variant cover.



After archiving collections of the classic *Creepy Magazine*, Dark Horse Comics has decided to relaunch the title in comic book format! The first issue (shown above with variant cover) is 48 pages with new story offerings from a host of comic horror heavy-hitters ranging from Bernie Wrightson, Eric Powell (cover), Jason Shawn Alexander and Angelo Torres (all black and white - six stories total). *Creepy Archives* Volumes 5 and *Earle Archives* Volume 3 both hit stores this January.



The annual *Treehouse of Horror* comic book from Bongo Comics Group hit stores this past September and features 10 new short stories that place the Simpsons and the various characters of Springfield smack-dab in the middle of Halloween fun! Stories and art this year are presented by Jordan Crane, Jon Vermilyea, Will Sweeney, Ted May, Jeffrey Brown and many others. Check out *HorrorHound* #7 (order today at www.HorrorHound.com) for our retrospective on the *Treehouse of Horror*!



The continuation of *Freddy vs. Jason vs. Ash: The Nightmare Warriors* takes our hero/villains into a new chapter of insanity as blasts from all their pasts start popping up - including none other than Tommy Jarvis of *Freddy* the 13th (Parts 3-6) fame. Shown above are a few different covers for the second and third issues.



Continued new comic coverage in the world of horror reveals such new releases as *Dan's Inferno* #0, *Leprechaun* #3 and 4, *President Evil* #1 (another comic-meets-Obama spoof), *The Dead: Kingdom of Files* #4, *Undead Evil* #12 and *Blue Water's Vincent Price Presents* #11 and #12. Also available (shown at right) is a new Vincent Price entry from Blue Water titled: *Vincent Price Presents: The Tingler*. By Mark Miller (writer), this series is setup as a sequel (in comic-form) to the classic William Castle film about a lost jungle tribe who worship the Tingler and Dr. Chapin (Price) in search of the natives. Priced at \$3.99 - the first issue of this series is now available.



We don't often cover other magazines in *HorrorHound*, however, the 35th issue of TwoMorrows Publishing's *Backissus* is too good for horror fans to pass up. This 100-page, black and white beast is packed to the brim with monster love! Focusing mostly on comic book monsters (such as Morbius, Vampirella and Swamp Thing), it is littered with great write-ups on Frankenstein's history in comics, the art of Bernie Wrightson and so much more! Visit www.twomorrows.com to order your copy today (just \$5.91, plus shipping)!



Most comic book nerds have been calling the end of Marvel Zombies since its oversaturation flooded the market (with many busts, statues and various figures hitting the market, combined with a never-ending series of sequel comic stories). With the release of Marvel Zombies 4 (issue #4 shown at left), we may have agreed; however, Marvel quickly fired back with a new weekly comic series titled *Marvel Zombies Return*. This five-issue mini may actually be one of the best written of the series to date, as the zombie universe's Spider-Man, Wolverine, Giant Man and others have been teleported to different dimensions where they continue to wreak havoc on unsuspecting victims. Packed with plenty of gore - the storyline for this new series focuses on Spidey who is trying to create a serum that will cure the zombies of their hunger before the universes in all dimensions are destroyed. Issues #1-4 shown above.



Interesting new book releases that showed up on HorrorHound's doorstep this past month came in the form of these two novels from writer Dwight Kemper. *Who Framed Boris Karloff?* and *Bela Lugosi and the House of Doom* are fictional tales that pit real-life horror icons in new adventures. Each book features murders on the set of Universal classic films (*Son of Frankenstein* and *Abbott and Costello Meet Frankenstein*, respectively). Both Basil Rathbone and Lou Costello play pivotal roles in unravelling these mysteries. In "Framed," Karloff is set-up for a murder he did not commit while in "Doom," Lou Costello teams-up with Lugosi to solve a crime! Both books can be purchased online at www.midmar.com (Midnight Marquee Press) for

\$25 (*Doom*) and \$20 (*Framed*) each, plus shipping.



From Chris Kullstrom comes a new inventive title dubbed *Monster Parties and Games*. Fifteen Film-Based Activities. The softcover book lays out 15 different party games that revolve around popular films and their iconic monsters. The do-it-yourself games include everything from fully detailed instructions on how to put together the game, cut-out game pieces/cards and background information on how to turn your Halloween party into a memorable shindig. Murder mysteries, zombie games, haunted house games and detective quests are all included. Each game is playable for all ages. A life-long horror fan, Chris Kullstrom's book homages everything from invasion of the *Body Snatchers*, *Ghostbusters*, *Adam's Family*, *Wolf Man*, *Child's Play* and more! SRP on this book is \$35.

The *Filmmaker's Book of the Dead* is a new full-color guide to horror filmmaking, which reveals all the insider secrets need to create your own successful movie. Sharing his personal filmmaking experience, writer Danny Draven demonstrates how to create a spine-tingling horror film from start to finish (including music, lighting and editing). Straight-from-the-sep-tips (from hit filmmakers) help you avoid common filmmaking pitfalls, and extensive information on marketing and distribution will show you how to get your film out to the public. SRP on this book is \$40.



Easily the coolest book to come out in a while - Titan Books have released this new monster of a title, called *Hammer Glamour: A Glorious Tribute to the Queens of Hammer Horror!* Celebrating the sexy sirens and distressed damsels that make up the catalog of the "house that dripped blood," Hammer!

Over 50 years ago, with the release of *The Curse of Frankenstein* and Christopher Lee's iconic performance in *Dracula*, Hammer ushered in a whole new era of horror, with blood and barely-restrained cleavage in glorious color. Mixing sex and horror with a style and panache that made the small British company world famous and inspired a generation of Hollywood filmmakers (including George Lucas, Martin Scorsese and Tim Burton), Hammer's cast of gorgeous ladies were its crowning glory to any feature film release.

Authorized by Hammer and written by expert Hammer historian Marcus Hearn (author of *The Hammer Story*), this sumptuous hardback is bursting at the seams with rare and previously unpublished photographs, meticulously gathered from Hammer's archive and private collections all around the globe. This 160 page guide also features many new interviews, and presents a full-color all-encompassing celebration of Hammer's female stars, including Ingrid Pitt, Caroline Munro, Barbara Shelley, Joanna Lumley, Nastassja Kinski, Martine Beswick, and, of course, Raquel Welch (of *One Million B.C.* fame).

The author, Marcus Hearn, has worked with Hammer Film Productions since 1994, as the editor of the official *Hammer Magazine*, and later as an archive consultant, as well as working for Marvel Comics. Now available, *Hammer Glamour* retails for \$29.95 and is well worth the price. Check out www.titanbooks.com for more information on this and many other Titan Publishing titles.

20 ESSENTIAL HORROR REFERENCE BOOKS

"You can never have too many reference books," I have said that statement more times than I can remember. It is also something that I truly believe in. With a collection of over 400 horror reference books, I practice what I preach. Why do I believe in that statement so much? Simply because that if you truly consider yourself a student of the genre, you need to learn as much about it as you can. And what better place to help you to do that than reference books?

Years before the Internet, or even home computers, if you wanted to find out something about a movie, you had to find it in a book. As a new fan of the genre, coming across one of these haunted tomes opened up a whole "new world of gods and monsters." Even if you didn't find the film you were looking for, you were sure to come across some other movie stills, with titles that you had never heard of. The images would stick in your head, while "I need to see that" thoughts would fly through a young fan's eager mind, making mental notes of the film titles these shots were from.

That was the beauty of these books. They opened up countless other titles for your "to-find" list that was growing faster than the Amazing Colossal Man, and with each volume you acquired, the list got bigger and bigger. You also started to see the same names time and time again, learning about the greats: Karloff, Lugosi, Chaney (both Sr. & Jr.), Carradine, Lorne and Axlil. You would also read of directors like Whale, Freund, Browning and many others as well. You picked up on the names of people behind the scenes, monster makers and effects guys like Paul Blaisdell, John Chambers, Dick Smith or Rick Baker. Once the names started to connect with the films, it was just a matter of time before you were pondering, "I wonder what else this guy has done?" Thus, the passion and obsession began.

But what about today with all the modern technology at our fingertips, where you can find anything at the few strokes of a keyboard or phone? Is this antiquated form still a valid and worthwhile educational tool? Damn skippy! To prove that point, we decided to come up with a score of titles that we feel are a good place to start with any horror reference collection and to prove that print definitely is not dead. This is not to be considered a "Best of" list of reference titles out there, but should at least give you a solid foundation to start building your horror knowledge. We have broken the 20 titles down into four sections: Classics, Biographies, Film Guides, and Miscellaneous.

The Classics

An Illustrated History of the Horror Film by Carlos Clares, published in 1967 - Clares wrote for magazines like *Film Quarterly* and *Films in Review* before he wrote this book, one of the first to guide fans through the history of horror



by Jon Kitley

films. Clares takes us from the birth of the cinema, with Méliès, Edison and the Lumière Brothers, ending with the early days of Hammer Films. Clares knew his film history and mentions countless films throughout that even the most versed horror fan may not have heard of. It's a great source to use when compiling a "need to see" list. This may not be the

biggest winner for fans seeking info on Freddy and Jason, but

if you're researching how it all started, this is your book.

A Pictorial History of Horror Movies by Denis Gifford, published in 1974 - Gifford was a British author, collector and film historian. Like Clares, Gifford's book also follows the birth of cinema, moving through the silent years, the rise of Universal Studios, and continues through the early '70s. Though not as detailed as Clares' book, Gifford counter balances the lack with a wonderful array of photos plastered throughout the book. While the text is obviously important, it is the photos that provide the real impact, with a wealth of black and white stills (as well as a few full-page color photos) covering the entire range of cinematic terror, giving readers an eyeful of movie monsters. These are the images that were burned into the minds of embryonic horror fans and keep us seeking them out.

Classics of the Horror Film by William K. Everson, published in 1974 - Everson was another film scholar and collector that set out to save and preserve thousands of films from the '20s and '30s from being destroyed. He mainly covers the horror films of the '30s and '40s, but occasionally moves into current films of the time in which this work was published. His opinions of "newer" films, especially color ones, may not sit well with modern fans, but Everson's knowledge of the classics is unsurpassed, and that is where the real charm of this book lies. He goes through the classic films, like *Frankenstein*, *Dracula* and *The Wolf Man*, then covers topics such as haunted houses, madmen and the like. There's a mass of information about these films and the people that worked on them, making this book an essential volume.

Horror Movies: Tales of Terror in the Cinema by Alan G. Frank, published in 1974 - Unlike Everson's book (published the same year), Frank spends more time with the current films, while still touching on the older classics. Hammer Films was in full bloom at the time, so a lot of those films are covered. There are chapters on famous characters, like the Count, the Baron, as well as subjects like "Back from the Dead." One of the biggest highlights of this book is the abundance of illustrations, as it is literally brimming with shots from the movies in question. Most are black and white, but there are enough color pics to have any card-carrying horror fan drooling. This is the type of book that the photos alone will have you seeking out new films, even before





you read a single word.

Horrors: A History of Horror Movies by Tom Hutchinson and Roy Pounds, published in 1963 - One of the unique features of this book is that when discussing certain categories, such as vampire films, Hutchinson and Pounds don't just mention specific movies and their plots - they give the reader a little historical detail of vampire legends and such. The being the case, this isn't a step-by-step film guide, but more of an overview, with a lot of background information as well. Not to mention that the book has tons of sweet, eye-catching photos.

Biographies

Boris Karloff: A Gentleman's Life by Scott Allen Nollen, published in 1999 - If there ever was a father of horror icons, it was Boris Karloff. Nollen gives us a little background into Karloff's life, but then immediately goes to the event that made him immortal: taking the role of Frankenstein's monster. From there, the book covers the wide variety of projects that Karloff took part in, including being one of the founding members of the Screen Actors Guild. The book not only covers his movies, but also the massive amount of work he did for theater and radio. Nollen, with the participation of Karloff's daughter, gives the reader a portrait of the gentiest monsters ever to grace the screen.

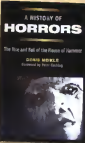
An Autobiography (published in 1986) and **Pest Forgetting** (published in 1985), both by Peter Cushing - Both titles were later combined into one volume in 1998, by publisher Midnight Marquee. Cushing is probably one of the most famous British actors known for his horror roles, primarily due to his work with Hammer Films. Though he played in countless other types of genres, he loved to give his fans what they wanted. Turning the spotlight of Hammer's Frankenstein films from the creature, Cushing made the doctor himself the real monster, always giving 110 percent to his role, making his character and the films unforgettable. These books cover his life, his start in pictures and his work with Hammer Films.

A History of Horrors: The Rise and Fall of the House of Hammer by Denis McKie, published in 1996, revised in 2008 - McKie's book tells the true story behind the famous "studio that dripped blood," going into great detail of Hammer's rise to the top, as well as their fall. The book starts off with the production of *The Quatermass Experiment* (as well as covering a little history before that), but working its way to their version of Frankenstein. The book is filled with personal stories from the people directly involved in the day-to-day production, from the actors, the producers and everyone in between. McKie goes into great detail showing us just what this studio would go through to get one of their pictures in the theaters. A must for Hammer fans (as well as horror fans in general).

Step Right Up! I'm Gonna Scare the Pants Off America: Memoirs of a B-Movie Mogul by William Castle, published in 1976 (re-issued in 1992 with a foreword by John Waters) - This is the autobiography of director/producer Castle, the man not only responsible for movies such as *The Tingler*, *House on Haunted Hill* and *Mr. Sardonicus*, but also one of the main purveyors of showmanship. His gimmicks were almost as famous as his movies, with life insurance policies, buzzing seats, floating skeletons and much more. Castle recounts his life story of how he got into the movie business and made his mark, with truly wonderfully amazing stories. He was one of kind.

A Taste of Blood: The Films of Herschell Gordon Lewis

Gordon Lewis by Christopher Wayne Curry, published in 1998 - Known as the Godfather of Gore, Lewis made quite an impact on movie goers in 1963 when *Blood Feast*, the first real gore film, hit drive-in theaters. Nobody had ever really seen someone getting sliced and diced, murdered and mutilated like that before, all in glorious color. Curry delves deep into Lewis and the world of exploitation, starting at the beginning with the nude-cuties and roughies, and then moving onto the horror films that made him immortal. With plenty of nput and interviews with Lewis and the people that worked with him, we get a great sense of this man and just how smart of a filmmaker he really is.



Film Guides

The Psychotronic Encyclopedia of Film (published in 1983) and **The Psychotronic Video Guide** (published in 1995), both by Michael Weldon - These guides didn't contain just horror, but also sci-fi, fantasy, exploitation, exploitation and any other film that didn't fit under the normal guidelines of cinema, causing Weldon to coin the term "psychotronic." Here you find little capsule reviews of some of the strangest films known to man, usually spoken of in a positive manner if there was an obscure title that you were looking for any information on, you would most likely find it in here.

One of the earliest film guides where you could find the most random and obscure films, ones that most guides would have left out, a fact that remains true even to this day.

The Encyclopedia of Horror, edited by Phil Hardy, originally published in 1986; revised and expanded in 1994, under the title **The Overlook Film Encyclopedia: Horror** - Hardy provided horror fans with a literal tome of reviews of films from all over the world, starting with the silent movie years through to the modern era. Hardy's book was the first one that we came across that not only had a review of the film, but also listed useful information such as alternate titles (which came in quite useful with foreign films, considering all the alternate titles they were being released under), country of origin, cast, crew and run times (although those times are still debated to this day and cause grief for many collectors). This was the book to go to if you were looking up everything from *Coffin Joe* films, strange Japanese films of the '60s or any of the countless other titles from Italy and Spain. The only flaw in this book remains the editor's oftentimes puzzling choice of what he considered horror - if a film were designated as sci-fi, it would then be in Hardy's other book *The Overlook Film Encyclopedia: Science Fiction*.





Videohound's Horror Show by Mike Mayo, published in 1998 - While most film guides have the basic info, such as cast and crew, synopsis and review, one of the things that we love most about Mayo's Videohound book series is the extra icing he provides. Throughout the book, you find movie quotes, trivia, advertising lines and mfr-bits of



Book of the Dead: The Complete History of Zombie Cinema by Jamie Russell, published in 2005. With zombies being one of the most popular horror sub-genres, it was only a matter of time before someone would write the history of it. Russell has done an excellent job here, starting from the first mention of zombies back in 1889 in Harper's Magazine and following its rise through the cinematic world up through



some of the more important figures in the genre. When compiled with 999 capsule reviews, you have yourself an interesting review book, where you just might also learn something along the way.

A Vault of Horror: A Book of 80 Great (and no so great) British Horror Movies from 1935 - 1974, by Keith Topping, published in 2004 - A fine volume, with the single flaw, a minor one at that, being that it only covers British horror films from the limited time period designated. However, the best thing about this book is the way each review is laid out. Not only do we get the standard info (cast, crew, synopses, etc.), but like Mayo's Horror Show, we are given plenty of background information about the making of the film and those involved. There are such categories as "Outrageous Methods of Dispatch" or "You May Remember Me from..." along with taglines and memorable quotes. Plenty of information to entertain as well as educate.

Legacy of Blood: A Comprehensive Guide to Slasher Movies by Jim Harper, published in 2004 - This book tackles a genre that is usually given the cold shoulder by most critics, and provides reviews of over 200 slasher movies from all over the world. Harper also offers a 52-page essay on the slasher genre that is worth the price of the book alone. This is a great go-to-guide for someone who might be on a slasher kick or to be used as a check-list guide. There are plenty of great titles in there, as well as not-so-great, to keep any film fan interested.



Miscellaneous

Nightmare USA by Stephen Thrower, published in 2007 - If you are a fan of cult horror movies, i.e., independent flicks way off the beaten path, look no further. If you buy one film reference book this year, make it this one. Don't be scared by the hefty price tag, because it's worth every penny. Thrower delves and digs into some of the most obscure cult, exploitation and horror films out there, coming up with interviews with the creators behind these movies, giving us facts that even the most die-hard fan wouldn't know. Some of the unsung firms covered include *The Deadly Spawn*, *The Strangeness*, *Screams of a Winter Night* and *I Drink Your Blood*, as well as many other titles and filmmakers.



them? Artists like William Tuttle, Ben Nye Sr., John Chambers, or Phil Lesky? This book highlights 25 different makeup artists that helped elevate the industry to where it is today. Way before CGI or even basic special effects, these guys were designing, developing and creating makeup and makeup techniques that are still used to this day. This is a great place to learn of the people that started the industry and helped make it to what it is today.

The Horror People by John Brosnan, published in 1975 - While this book could be considered a biography, we wanted to include it here due to its wide span of subjects. Brosnan takes a look at people in the horror genre in a variety of roles. You have the expected profiles of actors (the Chaneyes, Karloff, Lugosi, Cushing and Lee), but also directors (Jack Arnold, Roger Corman, Freddie Francis) and even writers (Robert Bloch, Richard Matheson). While the majority of individuals covered here would now be considered "old school," these are the founding fathers of the genre, responsible for making it what it is today. Full of direct quotes and stories from these "horror people," who all have fascinating tales to tell.



THE YEAR 1979 OF THE VAMPIRE

A 30-YEAR RETROSPECTIVE

By now you've heard of a little book and film series known as *Twilight*. Or maybe even a TV series called *True Blood*. Everyone these days is calling this "The Year of the Vampire." But the truth is, vampires had one of their biggest heydays 30 years ago! Even with series such as *The Vampire Diaries* and *True Blood* gracing the small screen, and *Alan Moore* getting ready to hit theaters, this deluge of blood and fang is nothing to that of the late '70s.

Those who are new fans of the fang, should take note of the year: 1979. Edward Cullen and company, as well as the southern vampires like Bill Compton, owe much to the bloodsuckers that previously bit our collective necks, and cleared a gory swath through the world of pop culture to make way for the new breeds of the undead. When sparkles were only to be found on the disco floor, not on the face of a creature of the night....

1979 truly was the year of the vampire, and one of the biggest years for those who loved the blood drinker. No matter where you looked you could find a creature of the night, be it on TV, at the movies, at your local book or comic shop... or even the adult theater, if you so desired.

Vampires were everywhere, and even in greater numbers than you see today. Not only were there a lot of them, but the variety of Draculas was diverse, ranging from campy, to ratlike, to drop dead sexy. Comedy and horror, kid friendly and kids with fangs, 1979 had it all.

This article will guide you through the year of un-dead here in its 30th anniversary. For those who grew up during that time it will be a nice stroll down a dark and scary memory lane. For those teens who are new to the land of the vampire, it'll be a history lesson of some of the best vampires to come out of the graveyard as well as some of the kookiest. Perhaps I'll inspire you to do a little homework and study up on these oldies but ghoules. Our night classes are killer, just ask our teachers.

THEATRICAL FILMS

Nosferatu: Phantom der Nacht

Remakes often have big shoes to fill. Werner Herzog decided to fill some of the biggest shoes in cinema history by remaking the first vampire film ever made with his version of *Nosferatu*.

Herzog was a huge fan of the original work. Since the original film by F.W. Murnau was intended to actually be a telling of *Dracula*, Herzog used the character's names from the novel. In the original film, F.W. Murnau was unable to get the rights from Bram Stoker's widow and had to change the names of the characters. By 1979 *Dracula* had fallen into public domain, and Herzog had no such limitations (by then various retellings of the classic story had been done), and so the

being Transylvanian and Wesmar, Germany (England.)

Klaus Kinski's bald, pale appearance was taken directly from Max Schreck's corpse-like turn as the screen's first vampire. Two long, ratlike fangs protruding from beneath his lips as well as long, sharp nailed fingers completed his appearance. Kinski's creepy style was well suited for the role which he demonstrated in his rendition of Renfield opposite Christopher Lee in a previous version of *Dracula* some years prior.

On the other end of the spectrum was the ethereally beautiful Isabella Adjani as Lucy Harker (Herzog decided not to call her Mina.) She is the only way to stop the creature, thwarting the vampire with love and purity, keeping him by her side until the sun rises and destroys him.

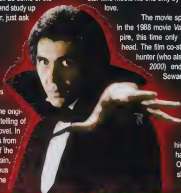
As with Murnau's version, there are other changes to the story. Renfield is Harker's boss, but he does still turn mad. Harker and Lucy have a psychic link which factors into the story, but one of the biggest changes is the fact that Harker himself becomes a vampire. Herzog's *Nosferatu* is one of the prettiest, yet creepiest, vampire films you'll find. The images are ghostly and Kinski's vampire is sympathetic and yet unnerving to the extreme. He's a creature who does not belong. He's not seductive nor is he sexy. He's a lonely monster who meets his end only by the sacrificing of the purest soul in an act of love.

The movie spanned a semi-sequel nearly 10 years later in the 1988 movie *Vampire in Venice*. Kinski portrayed the vampire, this time only known as Nosferatu and without the bald head. The film co-starred Christopher Plummer as the vampire hunter (who also played Van Helsing years later in *Dracula* 2000) and Donald Pleasance (who portrayed Dr. Seward in *Dracula* opposite Frank Langella).

Dracula

John Badham wasn't a stranger to vampires when he helmed the 1979 big budget film version of the classic novel. Although he was known more for his recent hit, *Saturday Night Fever*, Badham had directed six episodes of *Night Gallery*. One of those was based off the short vampire story *The Girl with the Hungry Eyes*.

Badham's version of the book was



Fun Fact: Klaus Kinski portrayed an array of classic characters throughout his career, including *Dracula*, *Jack the Ripper*, *Marquis De Sade*, *Edgar Allan Poe* and even *Jesus Christ*.



based more off of the extremely popular stage play that had been burning up Broadway in New York. The play was inspired by the Hamilton Dean stage production that had starred Bela Lugosi years before and had a set design by famed artist Edward Gorey.

A lot of that popularity stemmed from the actor

who'd been cast as Dracula in the play and who many a female audience member swooned over every night. Actor Frank Langella smoldered from the stage. This vampire was sexy and romantic, the kind you'd give your blood and soul to without a second thought. He was dangerous and Byronic; he could be cold and powerful one second and seductive the next. Langella's portrayal earned him a Tony Award nomination and the lead in the film version. He was a new breed of vampire and an inspiration to many of the well known vampires seen today, the dark anti-hero who causes shudders up the spine for various reasons.

With a Dracula like that, you'd need a Van Helsing who could hold his own. And Badham didn't spare any expense. He cast Laurence Olivier as Dracula's arch-nemeses. Although in his later years at the time, Olivier was still a strong presence, and his flinty-eyed stare was a solid match for the burning gaze of the Count.

The stage play as well as the film differed from the novel in many ways. Firstly, Van Helsing is actually the father of Mina, who is the first victim of the Count. Lucy is the daughter of Dr. Seward and is no shrinking violet as played by the lovely Kate Nelligan. She's a modern woman, going to work for a law firm. This attracts the Count who falls in love with her and plans to make her his Queen. She's also more than willing to join him. Renfield is in fact a local poor worker who has the misfortune of delivering the Count's coffins to his new residence. And we do not see Harker's visit to the Count's home in Transylvania, but we do witness his arrival in England aboard the doomed ship, Demeter, where in the first few minutes of the film, we see the vampire lord rip out the throats of the men trying to throw his boxes of earth onboard.

As for the film's appearance, Badham keeps the decrepit grays and blacks intact throughout the film, with beautifully created sets and camera work. Dracula's home at Carfax is cobwebbed and haunted looking, but glows in the candlelight. Mina's appearance after she's found by her father and Dr. Seward is truly disturbing with her wolflike eyes and pallid skin. Draped in her funeral shroud, she is both scary and heartbreaking.

Badham's more experimental side is shown throughout the movie as well. There is the bite scene between Dracula and Lucy, which used lasers and special effects and was shot by Maurice Bender who did many of the James Bond opening credits. He also utilized shots of solar flares to enhance Dracula's final death sequence. It should be pointed out that Langella had his say in how his character was portrayed. He refused to use contacts or fangs as he wanted the character to be

more real to audiences and less of a supernatural creature.

Because of the nature of the film, it was actually marketed as a love story and pushed Langella to heartthrob status that year. He graced the cover of an *US* Magazine, alongside another new Dracula who also vamped out across the big screen that year, although in a much lighter vein.

Love at First Bite

It's not known just how much white makeup it took to get George Hamilton pale enough to play Count Dracula, but one can assume it was a lot. The eternally tanned Hamilton donned the cape of the eternally damned lord of the undead, opposite Susan Saint James as his paramour and Arto Johnson (of *Laugh In* fame) as his bug-eating sidekick.

Although having Dracula as the main character, the story is not a retelling of Dracula (which sets it apart from our first two listed films). The film takes place in the 1970s with Dracula being kicked out of Transylvania and his castle commandeered by the government to be used as an Olympic training facility for gymnasts.

Dracula takes the opportunity to find the reincarnation of his lost love (Mina Harker) who is now living the "high life" as model Cindy Sondheim. Arriving in New York, Dracula quickly finds his lady and sweeps her off her feet (quite literally). But as is always the case, there's a Van Helsing in the mix to help screw up the Count's plans. In this instance, Van Helsing has changed his name to Rosenberg and is a psychiatrist to Cindy, as well as her ex-boyfriend (played by Richard Benjamin).

Hamilton was executive-producer on the film alongside its writer Robert Kaufman. The two bring a sense of melancholy to the character mixed in with the comedy. The Count, once again, is shown in a romantic light, but is outside his element in the atmosphere of the '70s. The brashness, the attitudes, and the pure craziness of the lifestyles of the decade are alien to him. But he manages to battle through it in the hopes of no longer roaming the centuries alone. He also apparently can dance to disco quite well as one of the more famous scenes in the movie shows as the song "I Love the Nightlife" plays (depending on which version you see, a DVD release of the film has replaced the song to the chagrin of many fans).

Hamilton and Johnson unapologetically reference the Dracula and Renfield of Universal's 1931 classic, with Johnson using the trademark Dwight Frye laugh and Hamilton hamming up the Romanian accent. The film is also peppered with cameos, most notably of Sherman Hemsley from *The Jeffersons* as a Reverend, as well as Isabel Sanford as a Judge. Michael Pataki, who played a vampire twice during the late '70s (once as Dracula himself in *Dracula's Dog*), also appears in an elevator scene.

Love at First Bite manages to make fun of the vampire movies of the day while still retaining a fondness. There's nothing mean-spirited in the film, and when compared to more modern vampire comedies like *Dracula: Dead and Loving It*, it



THIRST

still holds up while giving us a nice glimpse back at the wild decade that produced it.

Hamilton is rumored to be working on a *Love at First Bite* sequel, having been quoted as saying that it would involve his old school Dracula crossing into a world similar to *Twilight*, but with a healthy shot of humor. Supposedly, Dracula's son is getting married, which goes in hand with the supposed title - *Batrimony: Love at Second Bite*.

Thirst

One of the lesser known vampire flicks to come out that year, *Thirst* (not to be confused with the Chan-wook Park movie) was an Australian production and starred David Hemmings and Chantal Contouri. It was a hybrid film of sorts, combining science and history as it references real life killer and blood drinker Elizabeth Bathory.

In the film Contouri's character, Kate is taken by a vampiric group known as The Brotherhood. She then discovers she's related to Bathory and that the Brotherhood has a harvesting center where they take humans, drug them and take their blood. After refusing to join their group, Kate eventually gives in and drinks the blood of some of the donors. She's released and goes back home only to have her boyfriend kidnapped by the group as she is betrayed by one of the vampire doctors.

The film is notable for its lack of budget (it cost only \$750,000) and the fact it's one of Australia's many Ozploitation flicks of the '70s. The film does have some nice imagery, such as the donors being setup like cattle on a milking machine (only it's their blood that's being pumped away). The donors themselves are shambling, zombie-like in their appearance, as they walk around "the farm." Add to that the creepy, cultish way the members of the Brotherhood act and it's an effective mixture.

These vampires aren't of the supernatural variety as much as they are clinical snobs. They see the drinking of their donor's blood as an aristocratic right and act of royalty that they have earned. It keeps them young and powerful and superior. The film revolves around them and their attempts to seduce Kate into giving into her legacy of bloodlust as her birthright. Rod Hardy, the film's director, has gone on to work extensively in American television. He's directed for shows such as *Dollhouse*, *X-Files* and *Batman Returns* - to name just a few.

The Soft and the Hard Core

Of course the film world's seedier side got into the vampire act - just as it does today (the poster for the *Twilight* porn rip-off has been making the rounds online as you read this), and the '70s had two notable entries. ...

Dracula Blows His Cool

Not so much a porn film, as it is a sex comedy loaded with lots of naked women and plastic statues. This movie was a badly dubbed German feature which didn't see US release until four years after its homeland premiere.

Dracula Blows His Cool has little in the way of plot; it's really just an excuse for disco music to mix with women running about with their clothes off. A photographer comes to Castle Dracula to take pictures of said topless women and open a disco (just go with it, it was the '70s). While he's there, it's discovered he's an ancestor of the Count (the same actor plays both roles) who is living in the basement with his wife. Due to the amount of fresh young nubile women,

Dracula does as the title implies and loses it. You can figure out what happens after that.

While the film may not be one of the worse things to have had happen to the Count, some of the music that crawled out of this film might. One song of note can be found on YouTube as it was performed in the movie is called "Rock Me Dracula (Suck Me, Suck Me)." Honestly, I only wish I was making that up.

Dracula Sucks (aka: Lust at First Bite)

The '70s were a time when excess was the norm, and that led to some pretty interesting film experiences ... including porn finding its way into regular cinema. Deep Throat paved the way, and when throats are involved - Dracula can't be far behind. *Dracula Sucks* was one of the more well known vampire hard core porn films of its time.

Made when porn films actually bothered to have plots, *Dracula Sucks* was actually based off Bram Stoker's novel. The dialog from many scenes is taken straight from the Universal film starring Lugosi, and the story is somewhat similar, a mix of what you would expect from a vampire film, plus the added bonus of "golden showers," incest, and a bit of necrophilia.

The pedigree of *Dracula Sucks* is fairly high as it stars some of the greats from the pantheon of '70s porn. John Holmes is Dr. John Sisker (a play on the original author's name), with appearances from actresses Sakia and Serena, and actor Jamie Gillis as Dracula (he'd play the Count in another porn film two years later called *Dracula Exorcist*, aka: *Love at First Gulp*) it's obvious from the titles that the films were capitalizing on the success of movies like *Love at First Bite*, much as the industry does today with XXX parodies of *Star Trek*, *Twilight* and even TV series like *Seinfeld*.

Speaking of television, vampires were even more rampant on the small screen. One of the most terrifying vampires of all time wouldn't be shown in a theater, but in the supposed-secrecy of your living room. And he'd arrive thanks to the imagination of one of horror's most celebrated authors, Stephen King.

TELEVISION

Salem's Lot

Stephen King's work has been rescripted into multiple mini-series over the last few years, but *Salem's Lot* was one of the first, and perhaps best, of all the King adaptations for TV audiences. Directed by Tobe Hooper (of *Texas Chainsaw Massacre* fame) and starring '70s heartthrob David Soul (of *Starsky and Hutch*) as well as movie great James Mason, *Salem's Lot* has some of the creepiest and most haunting scenes of vampirism you'll ever find.

Following King's novel, the story focuses on author Ben Mears as he travels back to the town of his youth to find inspiration for a new book. While there he remembers the old haunted house that tormented him growing up, the Marston House. He discovers that a stranger in town has rented it and is running an antique store in town with a mysterious, never-seen partner. Mr. Straker is charming, but he's also the servant of Kurt Barlow ... who just happens to be a vampire.

After events are set in motion by Straker, townspeople start dying and disappearing. Barlow is compelling the town, and soon it's up to Mears and a young boy named Mark Petrie, who happens to be a horror movie



fan, to stop him

Salom's Lot was originally shown as a two-part mini-series. The film went through edits and changes being reshown as both an extended three-hour film and a shorter 112-minute version (eventually the full four hour film was released on DVD). What sets *Salom's Lot* apart and makes it such a beloved work in the minds of horror and vampire fans in particular is the scare factor. We don't get to see Barlow until nearly the end of the series, with only a shot of his hand and the reactions of his victims leading up to the reveal. When we do see him, he's a horrifying

These aren't pre-vampires by any means, nor are they in any way romantic. Barlow looks like Schrek's Mosdefar, only a hundred times scarier. He's thin as a corpse, his skin is gray and his eyes are a glowing yellow. He's bald and he has pointed ears and nasty ratlike fangs. There's nothing even remotely human about him anymore... he's been a vampire for so long he's become more monster than man. He doesn't even speak: Straker does all the talking for him. The character was played by actor Reggie Nalder, who was 72 years old when he played Barlow. Interestingly enough he was also in *Dracula Sucks*, as well as having appeared in Zolten's *Hound of Dracula* the previous year.

Barlow and his minions were impressive for a 70s television show. Sater's *Lot* had some extremely frightening scenes that still haunt the dreams of those who watched it at a tender young age. One of the most notable scenes was that of Ralphe Glick coming back from the dead as a vampire to attack and turn his own brother who goes on to infect others. These were children, young kids being turned into bloodthirsty creatures, and the camera doesn't pan away. The creepy, quiet quality of these scenes is still powerful stuff (and has since been homaged in everything from *The Lost Boys* to *The Simpsons*). It also shows that no one, not even the most innocent was safe from this monster.

The mini-series spawned a sequel called *A Return to Salem's Lot* (although not very well received). A remake of the mini-series on TNT retooled the Barlow character to be more like King's novel, and starred Rutger Hauer in the role opposite Rob Lowe as Ben Mears.

Vampire – ABC

Shown as a movie-of-the-week on the ABC network during October of 1979, *Vampire* wasn't based off *Dracula* or any other published work. It gave us something fairly rare, at the time, in the form of a blonde vampire.

Played by Richard Lynch (a staple of villainous roles in television and film), Anton Voytek is released from the ground that he's been trapped in for 40 years by the building of a new church. The architects in charge of this renovation project are sought out by Voytek to help him acquire back all the priceless art that's still trapped underground ... leaving out the part about him being a vampire. It turns out though, all of those priceless treasures were stolen over the years by Voytek during his escapades. The husband and wife architect team of John and Leslie have to contact the authorities once they discover the truth of the artworks. As Anton is arrested, he nearly dies due to exposure to the sun, and vows revenge on John and Leslie. Voytek shows up late one night at their home and seduces Leslie, then kills her. John, distraught by the loss of his wife, decides he's going to kill Anton, after figuring out just what exactly he is. He's joined in this battle by a retired cop (and former partner), a policeman who became a priest and fights Voytek in a



battle to the death. It appeared to be John's turn to do just that as he tries to stop the creature he unknowingly released.

While slow to start, *Vampire* is an entertaining TV movie. It's got some slick production, not overly funky like a lot of '70s fare, and Lynch is a suave and seductive blood drinker. His piercing eyes and smooth voice work quite well for the part. But the aura of menace he gives off is great and boiling just under the surface.

Cast opposite Lynch is Jason Miller as John Rawlins. Miller is well known by

many a horror fan as Father Karras from *The Exorcist*. He does a fine job, as does E.G. Marshall who portrays the only person who believes Rawlins when he says it's a vampire that killed his wife; retired cop Harry Kitzway

Vampire was co-written by television guru Steven Bochco and directed by E.W. Swackhamer, whose work in TV went from *I Dream of Jeannie* to *Law and Order*. The film ends with a cliffhanger and gives the impression that ABC might have planned a sequel or possibly a series spinoff from the film. Unfortunately, we never received either.

The Passion of Dracula

Shown at the tail end of the year on cable, this hard to find (and never released on home video) film was produced by Showtime Theater Productions and was the only film they made and broadcast.

Based on a popular stage play (much like the Langailla film), *The Passion of Dracula* once again finds Stoker's characters changed, missing, or having new characters added to the mix. In the case of "Passion" we get a new female lead in a psychologist named Dr. Van Zandt who is the love interest of Lord Goldaming and friend of Van Helsing. The setting is the early-1930s and as the filmplay starts Lucy is already dead. Mina is the niece of Dr. Seward, and apparently the goal of Dracula is to restart his harem as he left behind his three undead brides in Transylvania.

Dracula was played by soap opera star Christopher Bantu, who had actually appeared in a number of episodes of *Dark Shadows* in 1970. Television and voice-over actor Malachi Throne portrayed Dr. Van Helsing.

As stated, the movie is really a filmed version of the stage play written by Bob Hall and David Richmond being acted out in front of the camera. And while it may not be quite as well known as the Hamilton Deane scripted stage play, *Passion of Dracula* is still being performed in front of audiences today. Unfortunately, due to the rarity of the film, not many people have had the chance to see it. It's not re-shown on cable and since the VHS format was relatively new at the time of its broadcast very few people have copies.

Cliffhangers – The Curse of Dracula

Kenneth Johnson had, by the time *Cliffhangers* came out, been a part of some of the best TV sci-fi series to come out of that decade. He helped bring *The Bionic Woman* and *The Six Million Dollar Man* to life, as well as taken *The Incredible Hulk* from the pages of Marvel Comics and onto TV. That's when he had the idea for *Cliffhangers*, a series that had three separate series that the viewer followed every week. The idea was to recreate the feel of the old black and white serials from the 1950s with a modern spin, having each segment ending in a cliffhanger that would leave the viewer on the edge of their seat until next week's installment.

Cantharells hit NBC in 1979, already



The three series were different genres. *Stop Susan Williams!* was a thriller starring Susan Anton. *The Secret Empire* was a nod to the old serials set in a sci-fi western where a regular cowboy from the old west finds himself in a futuristic world hidden underground. And the last was called *The World of Dracula*. The Dracula segment was the only one of the short-lived series that was ACTUALLY completed as it proved to be the most popular part of the whole series. This was in no small part due to the popularity of the Dracula films hitting theaters at the time. NBC gave *World of Dracula* its own finale, wrapping up the storyline so fans could at least leave without a cliffhanger on what happened to the count.

World of Dracula was set in modern day San Francisco with the descendant of Van Helsing (Kurt Van Helsing), and a young woman by the name of Mary, chasing down the Prince of Darkness to stop him from continuing his undead existence. It's Kurt's family mission and Mary wants revenge for her mother's death, as years ago Mary witnessed Dracula change her mom into a vampire (her mother, unable to accept what her new life demanded, jumped to her death).

The duo of vampire hunters finds Dracula teaching night courses at a college, where he's also transforming his favored students into vampires. Mary decides to infiltrate the class and soon finds herself in Dracula's clutches. It seemed that Dracula's become infatuated with Mary, just as he had with her mother. It's a race for Van Helsing to save Mary's soul from the curse of the un-dead as well as stop the students whose bloodlust is growing each and every night.

World of Dracula starred Michael Nouri as the red sports car driving Count. He brought with him a definite vibe of sexuality as well as the tortured anti-hero we'd see become more and more prevalent in the genre later on. Mary's mom was played by soap actress Louise Sorel. The series was cut together into a two-hour movie called *The World of Dracula*, and is also known by the alternate title *The Loves of Dracula*.

He says he knew the minute that he heard Nouri speak in the accent that they had something special. The series was great fun for Johnson who did double duty producing and directing episodes. Johnson himself has many fond memories of the series, much like its fans do. While there is demand to see it on DVD, NBC has yet to see fit to release it (bootlegs are available online, but the quality is not great).

The Halloween that Almost Wasn't

(aka: *The Night Dracula Saved The World*)

Kid-fare was also part of the vampire invasion, and one of the best was a Halloween TV special starring Tax's Judd Hirsch as Dracula, the late great Henry Gibson as Igor, and Mariette Hartley as a witch who was tired of being told she was ugly and not getting the same respect as the other monsters.

The *Halloween that Almost Wasn't* was a fun live-action version of the monsters we all love. Slapstick, yet with heart, the story followed Dracula and the rest of the male monsters as they try to convince the witch to fly over the moon (a job which also signifies the start of Halloween). No other monster can do this, and if she refuses there won't be a Halloween. They need to meet her conditions (one of which is, since this is the '70s, to go disco dancing). The monsters soon realize (especially Dracula) that they need her.

The original airing happened on the Disney Channel, with the film released very limitedly on VHS in 1992 under its alternate title, *The Night Dracula Saved The World*.

Bunnicle

An animated ABC Weekend Special about a vampire rabbit who sucks the juice out of all the vegetables and leaves them white as ghosts and tasteless. *Bunnicle* was an adaption of the book of the same name released that year.

In 1979, *Bunnicle* was the first book in a series by author James Howe that centered around the vampire bunny, his family and their other pets. The series itself spawned seven entries, with *The Celery Snake at Midnight* and *Bunnicle Meets Edgar Allan Cow*, amongst its titles. They are for younger readers, but it was nice to see something with a friendly bent towards the monsters for the kiddies to read and are well loved by parents and kids alike.

Nicely done, the cartoon translation gave life to the characters from the book, such as Harold the family dog and Chester the cat, as well as *Bunnicle*, the white rabbit with the creepy red eyes. While fun, the film isn't exactly iconic in comparison to the other titles mentioned in this article, but is worth the mention! The film was produced by Ruby-Spears, the company behind such great '80s fare as *Turbo Teen*, *Mr. T's* cartoon series, and *Alvin and the Chipmunks*.

So fans of the fang, there you go... a history of what I consider the real year of the vampire. Some of the bigger moments in the history of vampire film and fiction happened in 1979. The vampires were everywhere you looked (and in most cases hiding where you least expected).

NO MORE TRICKS? NO MORE TREATS?
NO MORE HALLOWEEN!
Did you know Dracula, Frankenstein, The Wolf Man, and the rest of the classic monster movies were all made in 1979?



Tomb of Dracula

The Marvel horror series that spawned popular vampire hunter, Blade, ended its run in 1979 only to be brought back in a limited run, magazine-sized, black and white publication later that year.

Tomb of Dracula Magazine was loaded with violence, sex, and bewitch art. It is also noteworthy for its inclusion of fan-film movie news, revealing around the films hitting theaters at the time (many of which are covered in this article). Sadly, "Tomb" was limited to only a six issue run. Marvel and company reproduced and returned the Count to land of the living later on with appearances in X-Men and other venues. Just one year after the *Tomb's* launch, Dracula received his own animated feature film thanks to a partnership with Japanese animation studio Teiki Animation.



FAMOUS MONSTERS OF FILMLAND

**SOMETHING OLD AND SOMETHING NEW:
A RETURN TO THE CLASSIC MONSTER MAGAZINE!**
by Aaron Crowell

LEARN

Long before Fangoria grossed out horror fans in the 1980s with their gruesome magazine covers, 1960's Monster Kids anxiously awaited their next issue of Famous Monsters of Filmland Magazine. In 1958, publisher James Warren and editor Forrest J. Ackerman released the first issue, making history and creating the building blocks for this very magazine you are now reading! Famous Monsters featured ascending painted cover art, immortalizing master artists, such as Albert Nuetzell, James Bama and Basil Gogos. It was the first publication to both celebrate and unify those with a common love for science fiction and fantastic films. Famous Monsters of Filmland was not only the first magazine to do this, but was also the funniest magazine as Forry Ackerman (better known to his dedicated readers as "Uncle Forry") shared and injected us with his enthusiasm and love for alien invaders, colossal creatures and the Universal Monsters. An entire generation of readers were heavily influenced by this magazine which presented information unavailable anywhere else. Steven Spielberg, Peter Jackson, Rick Baker, John Landis, Leonard Maltin and Dennis Muren all claim Famous Monsters was their inspiration as is revealed in Paul Davis' DVD documentary *The Sci-Fi Boys*. Forry's anecdotes and well-worn gags outlined his innocent approach to a genre that was being met with apprehension and animosity by both parents and religious groups. The publication was filled with brief articles and columns showcasing jaw dropping publicity stills from the silent film era to the glory days of Universal Monster madness complete with interviews with filmmakers, make-up artists and special effects wizards, all housed within a full color psychedelic oil painted cover. The magazine proved a success with fans and was the foundation for Warren's publishing company which later added spooky titles such as *Creepy*, *Eerie* and *Vampirella*. As all good things must come to an end, so to did the landmark Famous Monsters Magazine in 1983 after a run of 191 issues.

Then suddenly in 1993, much like Frankenstein's Monster, Famous Monsters was resurrected by portrait photographer, "Monster Kid," Ray Fery. Forrest Ackerman also returned to his Dr. Acula guise as the editor-in-chief after an arrangement with Fery was made, however, the magazine was being mostly controlled, written and edited by Fery himself. This and other issues forced Forry to drop out of the magazine after only 10 issues, leading to legal action by the former editor-in-chief. The Los Angeles Superior Court jury on May 11, 2000 awarded Ackerman \$382,500 in compensatory damages and \$342,000 in punitive damages. Fery appealed the verdict, but it was upheld by the Appellate Court of California forcing Fery to quickly file for bankruptcy. His massive legal bills and health issues forced Uncle Forry to sell off much of his famed memorabilia collection and beloved 18-room "Ackermansion" that was always open to fans for a visit. Sadly, on December 4th, 2008, legend Forrest J. Ackerman passed away at the age of 92.

Due to a lack of legal follow-through and failed attempts to force the sale of the Famous Monsters trademark, Ray Fery continued to release *Famous Monsters of Filmland Magazine* well into 2007. Then comes entrepreneur, private equity investor, writer and producer Phil Kim, who purchased the rights to the Famous Monsters logo and title, entering into an agreement with Forry to use his other trademarks to retain the magazine's original look and feel, along with famed monster artist and now Editor-in-Chief Robert Aragon as the duo set out to bring Famous



Monsters to a new generation of fans. The question now is what does the new staff of the legendary magazine have in store? I was able to catch up with new Editor Robert Aragon at San Diego Comic-Con to discuss the recent acquisition of Famous Monsters of Filmland and what Monster Kids can expect from the new Famous Monsters. Here is what he revealed:

HorrorHound: I understand Phil Kim spoke with Forry regarding his newfound ownership of Famous Monsters of Filmland. Did Forry have any specific requests for Kim as far as what he expected or hoped?

Robert Aragon: Phil Kim did meet up with Forry regarding the future of Famous Monsters of Filmland. Forry was excited with Phil's acquisition of the Famous Monsters trademark and expressed gratitude. After knighting Phil

with the moniker "Kim Kong," Forry wrote a FINAL editorial letter for our first release under the Kim flag.

As for Forry having a specific request? None at all. In regards to the return of the magazine, I did mention to Phil what Forry once said to me. Forry mentioned how he regretted not making the original Famous Monsters a sophisticated magazine. I never forgot that.

HH: Can you tell us more about your background, and how you were chosen to helm the new Famous Monsters as editor-in-chief?

RA: I've been published as a poet, writer and "Monster Kid" illustrator. My monster themed work has been featured on such items as CDs, trading cards, posters, magazines, children's books and even skateboards. Aside from the monstrous pop culture world of collectibles, you may find my fine art portraiture within fine art galleries and museums. Being a self-taught artist, I am extremely proud of my association with the Bridgman Art Library who represents my fine artwork.

Phil Kim approached me at the 2008 San Diego Comic-Con where I was situated in Artist Alley. It seems a Famous Monsters associate found my work and suggested to Phil that I may be of interest. We exchanged pleasantries (mine were all sincere) and information. Within a week I was granted the Art Director position, which I was thrilled. Apparently, it took Phil a week to do my background check on the Internet.

The Editor-in-Chief (print) position did come to me as a complete surprise. For you see, I'm also the Art Director, Events Director/Producer for the new Famous Monsters. Needless to say, I'm not lacking responsibilities within the company. However, regardless of the company title, I'll have creative input within the pages of each new Famous Monsters Magazine issue.

HH: I understand you are preparing a new *Fearbook* magazine for release. Any word as to when and how to obtain a copy?

RA: Yes, there is an issue brewing. It will feature new essays by such legendary names as Carla Laemmle, Sara Karloff, Rob Burns, Janet Ann Gallow, Jane Adams, Bela Lugosi Jr. and George Clayton Johnson, to name a few. Please visit our Web site for future information and/or release date at www.FamousMonsters.com.

HH: You also are preparing to launch *Famous*



Monsters TV. Can you tell us more about that?

RA: We are very excited about that project! It's essentially our own television channel, via the Internet. There will be exclusive event coverage, interviews, films and original programming. It will also be a venue for aspiring filmmakers who enter our Famous Monsters Film Festival. We will be showcasing new talent, their work, along with artisan interviews.

Also in the works is a branch of mine titled *The Creative Mind*. A program featuring an informal discussion between a guest and myself. The topic of discussion shall have an emphasis on sci-fi and horror or things which go bump in the night.

HH: At the San Diego Comic-Con Famous Monsters was selling posters, a limited Nosferatu coin and other assorted bits of merchandise. I also see you plan to release action figures or statues. Is it safe to say Famous Monsters is going to be breaking into the world of collectibles as well? What else is planned?

RA: There are many things in discussion at the moment. We are producing the Silver Coin Collection, beautiful high-quality, silver, milled coins featuring Nosferatu and Bela Lugosi as Dracula. There will also be a Forrest J. Ackerman coin which delights us. We'd like to produce more collectibles, but it seems most of our energy seems to be spent on the launch of Famous Monsters TV and our film festival. So the collectibles produced by our company will be slow to come into fruition.

But licensing is something we definitely are able to do. We are very approachable and easy to work with. We are currently working with other companies to bring the Famous Monsters/Forry collectors the finest in imaginative collectibles.

HH: How will the new staff's approach to the Famous Monsters banner differ from its previous owners?

RA: There will never be another golden age of Famous Monsters, for the simple reason, there will never be another Forrest J. Ackerman. With that said, every company is only as good as its staff and talent.

Phil is a brilliant film producer and a marvelous writer. He has been able to assemble an innovative creative team of people (mostly twenty-somethings). There is a vitality and energy to the new Famous Monsters which I believe is evident with our choices concerning the direction with the name.

Lastly, both Phil and I, share a reverence for the original magazine, its creator and its impact on the imaginative spirit.

HH: You mentioned that you know and keep in close touch with a lot of the Universal film actors of yesteryear. How do they feel about their dedicated fan base of Monster Kids like yourself, and how the horror genre has changed?

RA: Yes, I've been blessed to have or had intimate friendships with many of the classic horror/sci-fi creators. They certainly are the greatest generation, no doubt about that. As for their feelings toward their fan base: sincere gratitude. Most of my friends were working at MGM or at the finest modeling agencies in New York. When providence led them to Universal, they left their careers behind a bit. I mean from MGM starlet to Universal scream girl. Oh my! The monster pictures were frowned upon within the industry. My friends never had a disdain for the film they worked



Story told by trading cards featuring art by Robert Armitage

inner spiritchild.

As for the modern horror flick, they feel the human element has been far removed from the storytelling. Making them "horror-ble" pictures... not a horror picture.

HH: Famous Monsters is a legendary magazine. Are you or Phil intimidated by the level of expectations that Monster Kids and readers will hold you to?

RA: Intimidated? No. Aware? Yes. I was made aware of what is expected of me while I organized an event in Hollywood. Someone approached me and said, "Oh, are you the new Forry?" I immediately responded, "No one can ever be the new Forry, just like no one can ever be the new you or me." We understood, smiled and nodded. Regardless of all of that, Phil and I are both excited in making a lasting contribution to the Famous Monsters legacy.


HH: Can we expect a Famous Monsters convention or any other related events in the coming months?

RA: At the moment we have no plans for a Famous Monsters convention. We do have several events planned. Phil's love of film was his inspiration for our first event, the first annual Famous Monsters Film Festival to be held in October, 2010, open to any and all aspiring filmmakers and artists. Short films! Full features! Artwork! Short stories/screengrabs! The only stipulation is the work submitted must be of the horror, sci-fi or simply odd flavor. For more details visit the site.

Phil and I were having a discussion on the state of good storytelling in contemporary films. Which I feel is pretty dismal. He's optimistic. During our discussion, I mentioned what a valuable opportunity I have had learning from some of my older industry friends. I learned about film music, editing, directing, special effects and writing. Then a simultaneous flash of lightning struck us! What if Famous Monsters becomes a link between some of these professionals and aspiring future filmmakers?

There you have the genesis of the Famous Monsters Film Expo. It'll be held during the spring of 2010 in California. It shall be a celebration of the art of sci-fi and horror filmmaking. We shall have panel discussions with directors, genre writers, composers, make-up artists and actors. We are working out the details, but I'm already in discussion with some legendary sci-fi writers. We will also be showcasing some of the winners of the film festival during the event. Lastly, Universal Studios has joined us in sponsoring an event that took a century in the making. My Dear Clara Laemmle celebrates her 100th birthday! I am overwhelmed. I swear to you, she isn't a day over 15. I know, I've danced with her on the Phantom Stage. The invite only VIP event shall be a who's who of the genre. Of course, HorrorHound has been invited.

HH: Is there anything you want to say to the new breed of HorrorHounds out there?

RA: Yes. Stay imaginative, passionate and childlike. Those three attributes are the key for a lifetime of joy in a world of "Gods and Monsters." Oh... classic monsters that is! 



A Cloney/Galloway portrait used in the upcoming Los Cloney documentary for Universal's upcoming 2011 MCM DVD





THE 20 GREATEST HORROR FILMS OF THE PAST 10 YEARS

AS CHOSEN BY THE HORRORHOUND STAFF

For the past year the staff at HorrorHound have been battling around the question: "What is the best horror film of the new millennium?" Or the last 10 years, or since 2000, or what-have-you. Many horror fans like to cling onto the notion that horror hasn't been good since the 1980s ... or that *Scream* killed the original (and entertaining) slasher flick with the invent of the self-aware teen slasher. More so, the argument has been never-ending that the horror of the past 10 years has sucked (to be blunt). Since *HorrorHound* was created (in 2005 - a product of the "new millennium" of horror), we have sagely viewed every horror film possible as they have been rushed off the Hollywood assembly line, crawled out of the depths of independent cinema or been imported from foreign markets. While not every title has delivered, it would be naive for us to claim nothing good has come out since the '80s. From the resurgence of the zombie genre (thanks to *Resident Evil*, *28 Days Later* and *Land of the Dead*), to the newfound appreciation for sleazeball drive-in cinema (thanks to Tarantino/Rodriguez's *Grindhouse*), many filmmakers such as Eli Roth and Rob Zombie have taken measures to revisit the style and theme of '70s and '80s horror (with many of those titles being remade - including benchmark features like *The Last House on the Left*, *The Hills Have Eyes* and *The Texas Chainsaw Massacre*). While every other film seemed to be accompanied by its fair share of controversy (ranging from *House of 1000 Corpses* and *Trick 'r Treat*'s consistent delays in release, the "running vs. walking zombies" debate and misfires on remakes), many have lent themselves to a new fanbase. And as long as there are people out there watching these titles, the releases are

bound to keep coming!

So bringing us back to that original question, since the year 1989 clicked by to 2000, what has been the best of the best? What movies should be considered "gold?" For our 20th issue - we wanted to do a kick ass top 20 list (and who doesn't love lists?) ... with our topic chosen, we compiled a list of the most important 100 titles released over the past 10 years. With scrutiny, we removed a few titles sure to get some heat, we even analyzed the difference between "Asian extreme" (with titles such as *Battle Royale* and *Oldboy*) and real horror (i.e., slashers, zombies, vampires and demons), ultimately opting to remove *Audition* from the running due to the combination of the Asian extreme aspect of the film along with the fact that it was produced in 1999 (its snail-like release pattern caused it to finally hit DVD in the States in 2002). Another tough call for us was whether or not *Clovenfield* should actually be considered "horror" in context to this list. These were not easy decisions but decisions made nonetheless. After configuring our list of possible inclusions, a survey was given to everyone working at *HorrorHound*: Publisher, editors, writers, artists and contributors, all picked their top movies - what they considered the most entertaining, can't miss, important horror entries. After all the votes were turned in and tabulated, we have our final 20. While it was difficult (and not everyone on staff 100 percent agrees with the results), the editorial staff has given the list our stamp of approval. So take a few days to read over our picks for the 20 greatest horror films of the past 10 years - and if you haven't seen them all - what better time than now? Enjoy!



1 SHAUN OF THE DEAD

It was not even a question as the votes were being tallied which movie of the new millennium was set to win the coveted #1 spot. *Shaun of the Dead* more than doubled the votes of its closest competitor (and fellow British horror entry), *The Descent*. Released in 2004, this romantic-comedy-zombie film (or rom-zom-com) was the first feature-length from director Edgar Wright, who had gained notoriety with his UK television program, *Spaced*, which starred Simon Pegg, Nick Frost, Jessica Hynes and others. A comedy that was highly reliant on homaging and making fun of pop culture, the show was an imaginative and original spin on the sitcom. In one particular episode, Tim (Pegg) is addicted to playing *Resident Evil*, and by the end of the show, he goes into a hallucinated freak-out trying to save his friends from an onslaught of the undead. This episode was a revelation for the crew, and after a "few years of gestation, Pegg, Frost and Wright returned to bring the undead back to the big screen with a twist! They wanted to make a romantic comedy that took itself with a bit of seriousness, and did NOT make fun of the zombie premise, which was kept in shocking realism. The jokes came at the expense of the situation and the characters - a move that helped legitimize the film for horror fans. In the movie, Shaun (Pegg) is faced with a life decision: to stick in his humdrum existence and hanging out with loser friend Ed (Frost) at the local pub, or consider getting on with life, making a go at a real relationship with his girlfriend, Liz (Kate Ashfield), and growing up. The decision is exacerbated by the fact that a zombie

apocalypse has just occurred - mirroring the crucial choices one must make when determining what direction to take in life. The zombie invasion is a metaphor for those hard choices, of how to juggle a real existence, leaving all your past digressions behind. The film, while funny, is also quite solemn with Shaun

coming to terms with his friends and family becoming the undead. The film slowly becomes a VERY thoughtful horror drama with life-altering ramifications. And it's smart, REALLY smart. Without going into specifics, the storyline is weaved in such an intricate manner that is almost invisible upon first viewing. A real DVD pro: will jump at the chance to watch all the bonus features on Shaun's home video disc and learn just how complicated the structure of the storyline actually was. The time and involvement that was given to this feature shows, and makes the film a very earnest and touching milestone in romantic comedies ... and zombie films.

The eternal question of whether Shaun should be considered a comedy over horror doesn't seem to want to die down. However, given the fact that this zombie flick, which owes 90 percent of its heart and soul to George Romero (with a decent nudge to *Resident Evil*), it would be impossible to not let it stand toe to toe with Romero's own *Dead Trilogy* ... and when presented in such company - Shaun is a gem, shining brightly amongst its peers - absolutely deserving honors as the best horror film of the past 10 years! - NH



2 THE DESCENT

After successfully hacking my DVD-player to go Region-free back in 2005, I ordered a Region 2 disc of *The Descent* knowing virtually nothing about the film other than the fact it was directed by Neil Marshall, the man who brought us *Dog Soldiers*. I was immediately intrigued by the all-female main cast as they entered a cave system in the Appalachian Mountains only to become both lost and trapped in this

enigmatising underground landscape. I soon found myself drenching my fets as the claustrophobia setting in on-screen penetrated my own psyche. About halfway through the story, the film changed tone with the unexpected appearance of the Crawlers, a species of blind, subterranean creatures who were now hunting the female cave-divers. Despite Marshall's dedication to slow-burn tension and character development, he still managed to deliver copious amounts of blood and violence as the female explorers fought for their survival and escape through the picture's climax. He also made the wise decision to not divulge the origin of the Crawlers, making their existence even more terrifying. *The Descent* eventually opened in US theatres around eight months after I first watched it in the comfort of my own home – and I was there opening night! I could not pass up the chance to see this British gem on the big-screen. Even though the US version of the film contained an alternate (and inferior) ending, it received mostly positive reviews from mainstream critics, perhaps providing a breath of fresh air in a market saturated by zombies and torture films at the time. However, it never set the box office on fire, making less than \$10 million domestically (although it was successful enough to warrant a sequel which hits theaters in 2010). In the end, most fans discovered *The Descent* in their own home as I did and, like me, were treated to the best film of its kind since *Alien*. - KN



4 GRINDHOUSE



Horror fans were given a theatrical treat back in 2007 with the release of *Grindhouse*, an exploitation double-feature consisting of Robert Rodriguez's *Planet Terror* and Quentin Tarantino's *Death Proof*. The pair of directors strove to not only recreate the two-for-one double feature experience of yesteryear, but also craft films that served as a homage to the type of pictures that screened on a double-bill back in the '70s and '80s. *Planet Terror* depicted a zombie outbreak as the result of a biological weapon leak, heavily influenced by the Italian gore films of the early '80s, and sported an impressive cast which included Freddy Rodriguez, Josh Brolin, Michael Biehn and Rose McGowan as a stripper who saves the day by shooting "sickos" with her machine gun leg. *Death Proof* was a slasher flick that utilized a car as the killer's weapon of choice, taking much of its inspiration from the car chase pictures of the '70s and starring Kurt Russell in the memorable role of Stuntman Mike. Each film included gags that were representative of what patrons experienced in a so-called "grindhouse" back in the day, such as missing reels and damaged film prints. Also included were four faux trailers directed by the likes of Rob Zombie (*Werewolf Women of the SS*), Eli Roth (*Thanksgiving*), Edgar Wright (*Don't*) and Rodriguez (*Machete*) himself, some of which are still heavily rumored to become full length films. Unfortunately, a poor US box office take resulted in the films being split up and released separately for overseas distribution as well as the DVD release in the States, although the theatrical cut of both films does air on Starz from time to time. Regardless of which feature on the double-bill horror fans enjoyed more (for those lucky enough to see them together as originally intended), the general consensus is that the film-going experience known as *Grindhouse* was one of the most exciting for genre fans in a long time, providing a sense of nostalgia for the older crowd which grew up seeing features in that fashion and a glimpse into the past for the younger audience that is accustomed to only seeing one movie for the price of admission. - KN

3 AMERICAN PSYCHO



Adapted from the supposedly unfilmable Bret Easton Ellis novel of the same name, *American Psycho* was unleashed into cinemas back in 2000. Set in upper-class 1980s Manhattan, Patrick Bateman – a character brilliantly brought to life by Christian Bale – is a snooty, narcissistic, indulgent banking executive with a penchant for homicide. Devoid of any human emotion, Bateman's primary concern is to fit in with his yuppie crowd, masking the bloodlust which has consumed him and allowing his psychopathic impulses to be acted out in secrecy. One aspect of *American Psycho* that immediately stands out is the number of big-name Hollywood talent that appears in the film. Bale (whose performance pretty much cemented him as a force to be reckoned with in the industry) is accompanied by the likes of Reese Witherspoon, Willem Dafoe, Chloë Sevigny and Jared Leto. Director Mary Harron's film is a spectacular blend of satire and shock, due in no small part to solid performances from all of the aforementioned talent, with some even categorizing *American Psycho* more as a black comedy than a horror film.

The screenplay is consumed with macabre wordplay and subtle humor that accentuates Bateman's psychotic behavior. Although much of the film's content is explicit in nature, the on-screen violence is not overwhelming and considerably toned down from the novel. *American Psycho* also includes one of the most debated endings in recent horror movie history – did the events really happen or was the entire film an insane product of Bateman's imagination? Some have even hypothesized that a little of both is true with the entire picture serving as a metaphor for Bateman's descent into madness. Regardless of how the ending is interpreted, *American Psycho* provided horror fans with the most depraved movie maniac to ever don a fancy suit. Now if you'll excuse us, the *Horrorhound* staff has to return some videotapes. - KN



* Article written by Kenneth Nelson and Nathan Hanneman

5 DAWN OF THE DEAD



Possibly the most risqué choice in our top five - *Dawn of the Dead*, before it was released - and especially afterwards - was plagued with protests by fans for its tampering of a horror classic. In a world of remakes, "Dawn" no doubt takes the crown as best - despite its naysayers. It was released in 2004, hot off the heels of *Resident Evil* and *28 Days Later* - directed by newcomer Zack Snyder (who later directed *300* and *The Watchmen*), and written by James Gunn. It was Gunn's involvement that may have caused many horror fans' discontent. Gunn, at the time, had gained notoriety for his scriptwriting talents for *Scooby-Doo*, a feature-length live-action remake of the classic kids cartoon. Although he had early cred working with *Troma* (writing *Tromeo and Juliet*), this comedy/kids writer was re-envisioning Romero's masterpiece! As news on the film continued to leak - it was revealed that the dead would not only walk, but run ... entering into a whole new level of controversy. However, the *Dawn* remake did not invent the running zombie; they had existed in older films, such as *Nightmare City* and *Return of the Living Dead* (hock - they talked in ROTLD). They even dominated *28 Days Later* (zombies or not, they sure were scary!) - yet Gunn/Snyder were crucified for their handling of the running dead ... and it was solely because the movie was called *Dawn of the Dead*! The story was similar enough to the original ... a group of survivors seek refuge in a local mall as the world is taken over by a zombie plague. The differences revolved around who those characters were, how they reacted to the outbreak (and each other) and how they would eventually leave the mall - in hopes of finding a way to live on. The film itself was solid, action-packed and fun. Lots of fun! Starring such talent as Sarah Polley, Ving Rhames and Ty Burrell, the film was a hit - going on to gross over \$58 million (the largest grossing zombie film of all time) at the box office and cementing the zombie flick as a viable option for Hollywood execs. One of the most powerful zombie flicks outside of the Romero series ... it seems as though its only flaw was being called *Dawn of the Dead*. - NH

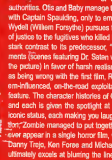
6 TRICK 'R TREAT

What can be said about the release of *Trick 'r Treat* that hasn't already



been stated? WB pulled the film from its October 2007 release date ... teased at it being released in 2008, and finally gave it DVD/Blu-ray release in 2009. The amount of anticipation horror fans had for this reportedly amazing film was higher than any other title in the top 20 list. So when it was finally released, fans were treated to one of the first legitimate (studio) anthology horror titles to be released in a long, long time. It revolved around the traditions of Halloween, and it all took place on that spooky 31st night of October! Hopping around in time, and from character to character, *Trick 'r Treat* follows the exploits of a serial killer, a werewolf, zombie-chicken, and a "demon" costumed kid only known to us as "Sam." Sam is our host, so to speak, as he threads these multiple tales through our journey on film - exploring such Halloween standards as (chocking your candy, never blowing out a Jack-O-Lantern before midnight, always dressing up when trick 'r treating and always handing out candy. Not even before has a horror film focused on these traditions so much, and being a horror fan, it is hard to find another film that is so endearing for this very reason alone. Sam, who appears throughout the film, is such a terror and an iconic looking character that he will no doubt be held close to horror fans' hearts for years to come! Directed by first-time director Mike Dougherty, this is a fine example of both horror and Halloween filmmaking. It's a shame, it was held back for three years, because it is indeed quite the treat! - NH

7 THE DEVILS REJECTS



The only sequel to make our list, *The Devil's Rejects* follows the events of *House of 1000 Corpses* as the home of the Firefly family is taken siege by the authorities. Otis and Baby manage to escape a massive shootout and meet up with Captain Spaulding, only to embark on a maniacal road trip while Sheriff Wydell (Willem Forsythe) pursues them in an attempt to bring his own brand of justice to the fugitives who killed his brother (in *House of 1000 Corpses*). In stark contrast to its predecessor, "Rejects" abandons any supernatural elements (scores featuring Dr. Satan were filmed, but eventually were left out of the picture) in favor of harsh realism. Correcting most of what some claimed as being wrong with the first film, Rob Zombie delivers his version of a western-influenced, on-the-road exploitation film that is far superior to his debut feature. The character histories of Otis, Baby and Spaulding are fleshed out, and each is given the spotlight at times and continue to build their already iconic status, each making you laugh or cringe at a moment's notice. In addition, Zombie managed to put together one of the greatest ensemble casts to ever appear in a single horror film, with additional roles played by the likes of Danny Trejo, Ken Foree and Michael Berryman, just to name a few. The film ultimately excels at blurring the lines between good and evil as you witness Sheriff Wydell's vengeance begin to get the better of him, in conjunction with the desire to see Otis, Baby and Spaulding escape the fate that their despicable, sadistic, homicidal behavior so rightfully deserves. With *The Devil's Rejects*, Rob Zombie managed to masterfully create the sympathetic villain and, as a result, made a film that will rightfully go down as one of the great horror pictures of this era. - KN

8 REC.



If you haven't seen this film, or its shot-for-shot-remake, *Quarantine*, then skip to #9 and jump on Netflix, securing *REC.* In the front of your rental queue! For every one else - we all know why *REC.* - a hardly-seen import from Spain - is a hard-held nightmare, putting *The Blair Witch Project* at the kiddie table as it delivers some of the most frightening first-person scares ever caught on film! Directed by Jaume Balagueró and Paco Plaza, and starring Manuela Velasco, *REC.* follows a two-maned film crew, hosted by Angela Vidal (Velasco) as they shoot a news piece on a local fire fighting unit during the overnight hours. In what should have been an easy evening of non-eventful proceedings, a call comes in forcing the firefighters (and our film crew, who happen to captain everything we see on screen) to visit a small apartment complex. Once there, the crew and residents of the building, are attacked by something not quite human, and when they attempt to exit the building they find that a higher authority has quarantined the complex - trapping everyone inside to fend for their own lives while trying to determine what exactly is attacking them and why the government won't let them leave. The entire film is the captured footage of the news crew and is quite claustrophobic at times (unlike films like *Blair Witch* and *Cloverfield*, this movie is concentrated in a single location). The terrors are absolutely frightening and by the end of the film you are screaming as loud as our heroine. While the remake, *Quarantine*, was a shot-for-shot redo of *REC.* made for English-speaking audiences, it is amazing how much scarier and impactful the original is in comparison. A sequel which follows the events in the first film (taking place just minutes from the end of the original, also shot in the POV format) was just released in Spain and imported copies are sure to hit the US within the next six months. Just be sure you watch the original *REC.* first! - NH

9 HIGH TENSION

During one of my various visits to Cleveland's cult cinema/drive-in convention, Cinema Wasteland, a quick stop at a DVD retail booth led me to ask its shopkeeper, Pete, a very simple question: What's the best new movie you have? He quickly reached for a title with the name *Haute Tension* scratched over its cover. After taking his recommendation and ignoring the French language (with English subtitles) of this imported title - there was one phrase used in the film's description that hooked me: "violent gore." From new director Alexandre Aja, with glorious FX by Giannetto De Rossi (Fido's *Zombi*), this violent gore film had not yet penetrated horror of the new millennium. In fact, aside from Eli Roth's *Hostel* films - it has mostly been the French and other rare foreign filmmakers who have delivered such fare (including *Inside*, *Martyrs*, *Frontière(s)*). The film tells the story of Marie (Cécile De France) and Alexia (Matiwenn Le Besco) ... two students on a break, staying with Alex's family in the middle of nowhere. A strange man (Philippe Nahon in a grisly performance) shows up the night of the student's homecoming and violently kills Alex's mother, father and young brother - before kidnapping the sleeping daughter. All the while, Marie (hidden upstairs) sneaks her way through a cat and mouse game with hopes of saving her best friend. The film was released throughout Europe as *Switchblade Romance* (a very fitting title), and in America as the translated title: *High Tension*. While it saw limited release in June of 2005, this film had already established a cult audience (which has since grown). Despite its shocking twist ending (which many horror fans lament), the movie delivered amazing tension and suspense, awe-inspiring gore, and a gruesome and vicious (if not controversial) ending - that has yet to be matched! - NH

11 JEEPERS CREEPERS

Released in 2001, *Jeepers Creepers* told the story of two siblings, Trish (Gina Phillips) and Darry (Justin Long), on a road trip home during their college spring break who have an unfortunate encounter with the Creeper, a monster who rises from hibernation for 23 days every 23rd spring in order to feed on humans. Any body part the Creeper consumes becomes part of him, making him near impossible to slow down as he needs only to feed on an unsuspecting victim in order to regenerate any damage that may be inflicted upon him. Littered with beautiful cinematography, a sick sense of humor and an eye-opening and original storyline with creative kills, "*Jeepers*" was a sleeper hit at the box office. Horror fans instantly took notice of the demonic and iconic look of the Creeper (portrayed by Jonathan Breck), a look which metamorphoses as the story unfolds on-screen - from first appearing in a scary saw truck that runs commuters off the road, to the most memorable incarnation in the trench coat and hat, and eventually as an un-clothed, winged monster. At the time *Jeepers Creepers* was everything that was missing in horror, released during the tail end of the self-referential teen slasher craze that began in the '90s. Here was an old-school monster movie about a creature that sniffs out body parts on humans, has wants for himself, whose origin is revealed to Trish and Darry by a psychic of some sort, and eventually reveals itself to be winged. Sound absurd? Rather than parody itself like the other scare flicks of that time, *Jeepers Creepers* played it straight and took itself seriously - and it certainly paid off. Abandoning the popular whodunit plots of that small era of horror cinema in exchange for a macabre and atmospheric monster movie with a modern day spin and a dark, depressing finale, *Jeepers Creepers* redefined what both a successful and scary horror film could be in the new millennium. - KN

10 LET THE RIGHT ONE IN

This Swedish horror film slowly seeped its way into release throughout America between 2008

and 2009, making appearances in various film festivals and screening at conventions across the globe (including a stop at *HorrorHound Weekend*). *Let the Right One In*, based on the book by John Ajvide Lindqvist and directed by Tomas Alfredson, tells the story of a young boy, Oskar, who is a peculiar and is picked on at school by some nasty bullies. One night a young girl named Eli moves in next door - although she appears to be even older than Oskar. She only emerges at night, and her "father" begins to stalk and kill local townspeople. Oskar and Eli soon become friends as it is slowly revealed that the young girl is actually an ageless vampire who is ultimately alone in this world. She helps Oskar with his bully problem, and eventually the two become forever connected. While not necessarily wholly original, where the film truly shines is in the acting and cinematography. The picture is so beautiful that you forget you are watching a movie, and instead begin to view the film as "art" ... violent and bloody at times, sure, but art nonetheless. The movie is chock full of background (for anyone willing to do some research or actually read the book), including homosexual undertones littered throughout, and revelations that Eli may not even be a female. Multiple viewings discloses less transparent details of the story and characters that eventually unearth a very intricate and thought-out story about true friendship and companionship revolving around characters that are presented as truly outcasts.

Over the past year, *Let the Right One In* has appeared on a number of magazine covers and finally received decent DVD and Blu-ray releases thanks to Magnet Home Entertainment. The fifth foreign film on this list (and the third released with subtitles), *Let the Right One In* is as good as everyone says it is. At a time when teenage vampire dramas are penetrating pop culture ad nauseum - this is possibly the only title in this list subgenre released over the past 20 years worth tracking down and watching ... four or five times. - NH

Director Lucky McKee's *May* has garnered a cult audience in the years following its extensive run on the festival circuit in 2002 and very limited theatrical release in 2003. The film follows the titular May, played by Angela Bettis, a socially awkward young woman whose only real friend is a doll named Suzy which was given to her by her mother as a child. The story unfolds as the lonely May, desperately seeking friendship more than anything else, has romantic interactions with an Argento-obsessed mechanic she meets (Jeremy Sisto) as well as her co-worker (Anna Faria). Ultimately feeling used, May - who is often fixated by various physical features of those around her - decides she can make herself a friend from their various parts she obsesses over. What ensues is a Halloween night of trick-or-treating for body parts as May decides to play Dr. Frankenstein and make a new friend out of pieces of her old ones. The character of May is expertly crafted and well-developed, a sympathetic female villain that is rarely seen in horror films. Director Lucky McKee does not rush into the horror just for the sake of it - there is no "First Kill" at the start of the film to set the tone. Instead, McKee opted to tell a tale of a young woman (with a wandering eye) who just wants some friends. It just so happens that once this young woman becomes empowered, she goes off the deep end and on a killing spree. The feature's success is a tandem effort of the exceptionally weird performance given by Bettis as well as the offbeat style of director McKee, perhaps a combination that works at its best in the film's sad, creepy finale. If you're ready for an intelligent and thought-provoking horror film that still has its fair share of the red stuff, then *May* could just be the film for you. - JKN

MAY 12

13 HOUSE OF 1000 CORPSES

It seems like only yesterday that I was reading articles on the Internet about how nobody wanted to distribute Rob Zombie's debut feature *House of 1000 Corpses* due to its graphic content. As Zombie fought to get his self-financed production into cinemas, online fan chatter kept the film alive – and made *House of 1000 Corpses* infamous before it ever saw the light of day. The film eventually received a limited release by Lionsgate in 2003 and horror aficionados were introduced to the Firefly clan, the most twisted family to invade a horror movie since the original Texas Chainsaw Massacre. The film tells the story of a traveling group of friends whose car has broken down and are given refuge by the Firefly family in their backwoods home, unknowing that they are a bunch of demented killers who will bring them face to face with the fictional killer they are inquiring about, Dr. Satan. Featuring a grotesquely Marlon performance by Sid Haig as Captain Spaulding, a playfully devilish turn by Shon Moon as Baby Firefly and an unimpaired and sadistic portrayal of Otis B. Drifwood by genre favorite Bill Moseley, *House of 1000 Corpses* spawned no less than three new horror icons for the new millennium. The film was a big homage to the flicks of yesteryear which Zombie had grown up with, leaving some to deride "Corpses" as nothing more than a rip off. However, the majority of fans have embraced the film, leading to its modern day cult status and eventual sequel. *House of 1000 Corpses* was the audience's first introduction to Rob Zombie's extreme vision of a world filled with vulgar language and depraved humanity – a combo that has proved successful for the rocker-turned-director. Love it or hate it, *Corpses* was a slick production that combined rebelliousness with supernatural overtones, cementing it as one of the must-see horror films of the last 10 years. - KN

15 THE MIST

Adapted from the Stephen King novella of the same name, *The Mist* ended a long line of weak film adaptations of King's written work. Helmed by Frank Darabont, who had previously brought a pair of King's non-horror stories to life with *The Green Mile* and *The Shawshank Redemption*, the film told the simple tale of a group of small town folk who become trapped in a supermarket after the power goes out and a mysterious, dense mist envelops the surrounding area. What the townspeople do not know is that the mist is filled with monstrous Lovecraftian creatures. An ensemble cast headlined by Thomas Jane (*The Punisher*), the film is really stolen by actress Marcia Gay Harden as religious Elizabeth, Mrs. Carmody, a woman who relies on those stranded in the supermarket with talk of Armageddon. *The Mist* stands out from the pack by focusing on the people rather than the monsters – most of the tension created throughout is a result of what people are willing to do in the situation they are stuck in, since, as the tagline states, "fear changes everything." This is not to say that the various creatures are given second billing – instead they are given plenty of time to wreak havoc, and Darabont does a wonderful job at balancing what you see and don't see on screen. *The Mist* is a delicate mixture of a creature feature with a story whose heart lies in the emotions and interaction of man. Ties in some religious undertones, social commentary and an upsetting ending that is much darker than that from the original book, and you end up with a flick that has a little something for every type of horror fan. A solid film easily worthy of placement in our top 20, the significance of *The Mist* is further bolstered by an undisputed fact – it made Stephen King's name relevant again in the world of horror cinema – something that had been sorely missing over the last decade or so. - KN

16 CABIN FEVER

Released on September 12, 2003, *Cabin Fever* was the first theatrically released picture by newcomer Eli Roth. Just a few months prior, Rob Zombie's *House of 1000 Corpses* as well as Stan Winston's production of *Wrong Turn* had hit cinemas. The significance of this trio of pictures was their stance on the "return of '80s horror," a sentiment many 30-something horror fans have been clamoring for since the days of teen slasher and psychological thrillers. While Zombie's characters and *Wrong Turn*'s aesthetics were in the right place, it was Eli Roth's *Cabin Fever* that nailed the look and feel of a true '80s fright flick! It was also the film that struck a chord with the audiences more so, earning it the largest financial return at the box office of the trio and kick-starting Eli Roth's career. The film revolved around a group of teenagers on holiday in a remote cabin in the middle of nowhere. On the outskirts of the woods is a town full of rednecks and weirdos. And somewhere in the middle, a man is stricken with a sickness that soon infects the vacationing teens. Abandoned in their cabin, the teens are soon at each other's throats in a combination of paranoia and fear. It doesn't help that when the group seeks assistance from the locals – they are greeted with violent hostility, as the kids are now seeking refuge from not only each other but also the gun-toting residents nearby. The movie, while moderately successful by today's standards, made an impression early on in the new millennium and helped usher in a new chapter of horror that is still being felt to this day (recent releases such as *The Cottage*, *Severance* and *Hatchet* have a very similar feel and style to Eli's freshman effort). While Roth saw larger success with his follow-up, *Hostel*, the impact and scares of *Cabin Fever* are still ringing loud to this day, solidifying it a piece in *HorrorHound's* top 20. - NH

INSIDE 14

Although foreign horror films have been embraced by many hardcore horror fans for years, the French were never particularly known for their horror output. That all changed with the domestic release of *High Tension* in 2005, instantly raising the eyebrows of *HorrorHounds* to any genre contribution from France. Just three years later a French film called *Inside* was released direct-to-DVD in the States, and horror fans instantly recognized that the French didn't waste any time in churning out another spectacular night flick. Co-directed by Alexandre Bustillo and Julien Maury, *Inside* starts off as what appears to be a standard stalker tale with a pregnant woman being harassed by a mysterious woman in her own home on Christmas Eve. Much like the villain in the picture, *Inside* does not turn out to be quite what you expect it to be as it evolves from a suspenseful thriller into a full-fledged gore fest complete with arterial sprays and plenty of violence. However, the film does not sacrifice suspense in favor of the gruesome, instead delicately balancing the two much in the same way its French counterpart *High Tension* had done before it. The film crescendos all the way to its gut-wrenching finale, an ending which tends to have the same effect on pregnant viewers as a castron scene does for a man. Since *Inside* never had the opportunity for a theatrical release in the US, pretty much every fan discovered this exceptional feature on DVD, further proving to the masses that a film does not have to make it to the big screen in order to be recognized as such. Without any major promotion behind it, buzz for the film spread over the Internet and through word-of-mouth, developing a cult audience in no time at all, and rightfully so – *Inside* stands out as one the elite horror films to come out since the dawn of the new millennium. - KN

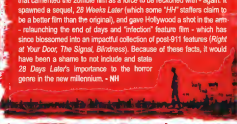
17 SAW

Only five years ago, horror fans began seeing promotion for a new film called *Saw*, highlighted by the appearance of a creepy puppet. Little did anyone know that they were witnessing the birth of what would soon become one of the most successful horror franchises of all time. *Saw* told the story of the Jigsaw Killer, a man who puts others in deadly traps – or games as he likes to call them – in order to teach them a lesson about appreciating life. Jigsaw immediately set himself apart from other notorious big screen killers by never committing murders himself as all of his traps are escapable as long as the victim is willing to endure a bit of torture in order to survive his game. Portrayed by Tobin Bell, Jigsaw immediately rose to icon status due in no small part to Billy the puppet, the aforementioned doll which Jigsaw often used to inform his victims of the rules of his games. Fans were very receptive of the more intellectual approach *Saw* took as a horror film while delivering creative traps which included more than their fair share of gore. The film was a surprise hit at the box office with a wonderful twist ending, an attribute which has become a staple of each film in the franchise. To date, six *Saw* films have been released (with more on the way), all hitting the screen just in time for Halloween in what has become a traditional October pilgrimage to the box office for horror aficionados. Success breeds imitation and *Saw* was not immune, inspiring more than a few knockoffs which led to the media partially blaming the film for instigating the "torture porn" trend which was hot in Hollywood a few years ago. Despite any negative criticism spurred on as a result of its own success or its sequels, the original *Saw* still holds up as one of the most intelligent and innovative horror films released in the new millennium. -KN



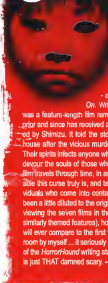
18 28 DAYS LATER

When director Danny Boyle, who throughout the '90s delivered such cult cinema fare as *Trainspotting* and *Shallow Grave*, came at us with his 2002 "end-of-days" picture, *28 Days Later*, it was like witnessing the birth of a new subgenre (possibly what it may have felt like to have seen *Night of the Living Dead* premiere in 1968). That's not to say that the film was original; it borrowed and homaged much of its storyline from George Romero's undead films, right down to the fun shopping trip, being attacked by a zombie kid while stopping for gas, and it even had the sad zombie soldier chained against a wall. What made *28 Days Later* so exciting was that it was taking the zombie subgenre and twisting it on its head – while adding a chunk of realism and respectability to the situation. It was a serious horror film with serious acting and it seemingly came out of nowhere. As for the "infected" – whether they are zombies or not – the vicious horde of flesh-eating monsters seen throughout *28 Days Later*, combined with the *Resident Evil* games and feature film, helped usher in a new era in zombie cinema. Many cite this as the film that cemented the zombie film as a force to be reckoned with – again. It spawned a sequel, *28 Weeks Later* (which some "HH" staffers claim to be a better film than the original), and gave Hollywood a shot in the arm – relaunching the end of days and "infection" feature film – which has since blossomed into an impactful collection of post-9/11 features (*Right at Your Door*, *The Signal*, *Blindness*). Because of these facts, it would have been a shame to not include and state *28 Days Later's* importance to the horror genre in the new millennium. -NH



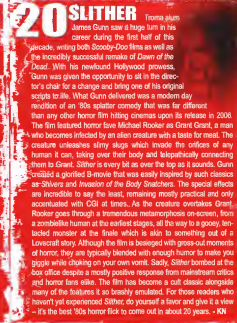
19 JU-ON

Like so many other Asian horror films, I picked up *Ju-On* at a horror convention ... an Import title that boasts it's as scary (if not more so) than the mother of all Japanese imports – *Ringu*. An amazing number of Asian horror films started leaking into America after *Ringu's* success – Important titles such as *Kairo* (Pulse), *One Missed Call*, *Dark Water* and *A Tale of Two Sisters* came flowing in from overseas. Easily the best – and scariest – of these imports was a little title known as *Ju-On*. Written and directed by Takashi Shimizu, *Ju-On* was a feature-length film remake of a TV movie he directed just two years prior and since has received a sequel, a US remake and a sequel, all directed by Shimizu. It told the story of a curse (or grudge) that is placed on a house after the vicious murder of a woman and child (and family pet cat). Their spirits infect anyone who steps in their home, as the ghosts haunt and devour the souls of those who come in contact with this cursed place. The film travels through time, in an effort to show us how powerful and unavoidable this curse truly is, and tells the stories of a number of unfortunate individuals who come into contact with the home. Fans of the film may have been a little diluted to the original theatrical film's impact (I know I have) after viewing the seven films in the franchise (and the numerous copy-cats and similarly themed features), however, going back to that initial impact, nothing will ever compare to the first time I watched this film – at 1 a.m. in my living room by myself ... it seriously scared the living hell right out of me. And many of the *HorrorHound* writing staff share similar stories and sentiments. *Ju-On* is just THAT damned scary. -NH



20 SLITHER

From a slugs James Gunn saw a huge turn in his career during the first half of this decade, writing both *Scooby-Doo* films as well as the incredibly successful remake of *Dawn of the Dead*. With his newfound Hollywood prowess, Gunn was given the opportunity to sit in the director's chair for a change and bring one of his original scripts to life. What Gunn delivered was a modern day rendition of an '80s splatter comedy that was far different than any other horror film hitting cinemas upon its release in 2006. The film featured horror fave Michael Rooker as Grant Grant, a man who becomes infected by an alien creature with a taste for meat. The creature unleashes slimy slugs which invade the offices of any human it can, taking over their body and telepathically connecting them to Grant. *Slither* is every bit as over the top as it sounds. Gunn created a glorified B-movie that was easily inspired by such classics as *Slivers* and *Invasion of the Body Snatchers*. The special effects are incredible to say the least, remaining mostly practical and only accented with CGI at times. As the creature overtakes Grant, Rooker goes through a tremendous metamorphosis on-screen, from a zombie-like human at the earliest stages, all the way to a gooey, tentacle monster at the finale which is akin to something out of a *Lovecraft* story. Although the film is beset with gross-out moments of horror, they are typically blended with enough humor to make you giggle while choking on your own vomit. Sadly, *Slither* bombed at the box office despite a mostly positive response from mainstream critics and horror fans alike. The film has become a cult classic alongside many of the features it so brazenly emulated. For those readers who haven't yet experienced *Slither*, do yourself a favor and give it a view – it's the best '80s horror flick to come out in about 20 years. -KN



ZOMBIE 30 YEARS OF THE UNDEAD!

In 1979, the horror fan had slim pickings when seeking to quench their zombie fix. Sure, there was *Night of the Living Dead*, if you were lucky enough to catch it on late night TV without your parents sending you off to bed early. Of course, there was *Dawn of the Dead*, but what were the chances of getting into an unrated film? And the home video market was in its absolute infancy. My how times have certainly changed! It's hard to believe that the film that exemplified, epitomized, and closed the book on the current zombie lore is 30 years old. And director Lucio Fulci's *Zombie* did all that and more. After Fulci's zombies were never looked at the same way again. Along with its pounding score and sun-killed visuals, the horror fan was taken to a whole different world of the undead. The zombies weren't "clean." They were dirty, dingy, disgusting, worm infested and dangerous. It would be a while before the world caught on to what we already knew - Fulci was a fricken' genius! And thanks to DVD, fans can now watch these gore-filled opuses with tremendous glee. With the predominant outpouring of zombie films hitting home theaters from all over the world, horror fans, with much anticipation, only have to wait a week or two before the next walking dead flick is released (heck, the weekend this issue goes to press, *Zombieland* hit theaters). Whether these films hit pay dirt or just plain dirt, zombieholics can't get enough of the shambling, flesh-devouring walking dead.

Over the years, we have been subjected to zombie films from around the world. Australia, Spain, Canada, Japan, France, China, South Korea, Germany, New Zealand and Pakistan have all contributed in one form or another to the zombie subgenre in recent years. All except one notable country that zombieholics would've noticed immediately... Italy. Although in the late 1970s-early 1980s, Italy was home to the most imaginative, gruesome, grotesque, nightmarish zombie films horror fans have ever had the pleasure of seeing. Up from the ground came these rotting corpses, dirty and maggot-ridden. You can almost smell the putrid odor of decayed skin sloughing off their lumbering bodies in search of fresh flesh. Directors like Bruno Matelli and Umberto Lenzi captured what a true zombie should look and act like. And with Italian cinema like *Zombi Holocaust*, *Burial Ground*, *Zombie Creeping Flesh* and *Nightmare City*, there was hardly a shortage to worry about. But no one did it with more flair and an in-your-face style than The Maestro - The Italian Godfather of Gore, Lucio Fulci.

Born July 17, 1927, Fulci's original career intent was to work in medicine. Fulci's girlfriend wasn't pleased with his financial status, so she left him. In a failed attempt to get her back, he went to film school where he became an assistant director and screenwriter in the 1950s. First trying his directing skills on romantic comedies during the 1960s, it wasn't until the early '70s that his darker side began to take over. Working on giallos such as *Uzard in a Woman's Skin*, *Don't Torture a Duckling* and *The Psychic*, Fulci's foray into effects-laden films grew stronger and stronger.

In 1979, Fulci abandoned the world of giallo, as he knew of competing director Dario Argento who was working with

WE ARE GOING TO EAT YOU!



ZOMBIE
...THE DEAD ARE AMONG US!

Original 1980 US Zombie One-Sheet

George Romero on his staggeringly awesome *Dawn of the Dead*, and was chosen to bring this undead sub-genre to Italy. *Zombie* (or *Zombi 2* as it was called in Italy, but more on that later) was to break down the barriers that Romero's sequel appeared to have created, and Fulci knew it wasn't going to be an easy task, considering Romero's already well-built reputation on the subgenre. Not even bothering with satire or social commentary, Fulci goes for the jugular with his take-no-prisoners attitude. Co-written by Elsa Briganti and Dardano Sacchetti, the original script was found to be far bloodier than the final product, and some scenes wound up on the cutting room floor, leaving open a couple plot holes. Most notably, the fat zombie at the beginning of the film. While shot at by the officer, the zombie tumbled into the water, never to be heard from again. However, there is the famous shot at the end of the film of the same zombie rising from the shore, left arm extended, supposedly showing the zombie menace had only just begun. This shot, while not found in any existing print, can be found in a collage on the DVD or oddly, on the film's promotion on theatrical posters!

"The boat can leave now. Tell the crew." - Dr. David Menard

Zombie starts off on the New York harbor with a pair of police officers called in to investigate a seemingly abandoned boat. While boasting about the bonus they'll receive bringing in the unmanned vessel, one of the cops goes below deck to investigate a little further. A huge zombie bursts through a doorway to attack the officer and brings him down with a bite to the jugular. The zombie then reaches the top deck and is discarded quickly with gunshots, and falls into the water. The sun-killed New York skyline ends the scene. As it turns out, the zombie was the father of Anne Bowles (Tisa Farrow) who is now searching for clues on her father's whereabouts.

Reporter Peter West (Ian McCulloch) follows her to the ship late at night in hopes of gathering more information, but the pair are quickly chased away by a patrolman feigning a make-out session. Their information takes them to the Caribbean island of Mahul, with a title capping on Brian Hull (Al Cliver) and Susan Barrett (Auretta Gay), a couple who agrees to take Peter and Anne whilst informing them that they aren't there for "sightseeing," despite Hull's slight resistance.

Meanwhile, on the island of Mahul, scientist Dr. David Menard (Richard Johnson - a highly accomplished actor who is no stranger to horror films) and his young, contemptible wife Paola (Diga Karlatos) argue over the situation of a possible zombie outbreak, with Paola wanting to get as far away as possible. Dr. Menard knows the dead are coming back to life through the usage of science's combination with voodoo rituals, while his wife sees it as being a complete waste of time.

As Anne and Peter are making their way to Mahul, Susan decides to do some skin diving. While searching around, she is threatened by a shark. Susan hides near a reef only to have a zombie attack.



Turkish Style-A poster



French Zombie Half-Sheet (the same art also appeared on the French one-panel and Belgian poster)



Zombi 2 The Movie Poster



Mexican One-Sheet poster

her from behind. As she escapes, the shark and zombie go at it in an outrageous scene with the shark being the "victor," filling the ocean blue with brown-yellowish blood. The shark then finishes with a small attack on their boat. Back on the island, Paola is having an evening shower and is forced to stop only to find a zombie breaking into the bathroom. With only a table to block the door, a hand breaks through, grabs Paola by the hair, and pulls her in, with an enormous splinter piercing through her eye. Some of these scenes are the most talked about in the zombie genre to this day!

Menard answers the aforementioned boat's distress call and informs Anne of the possibility of her father's real fate. Coming across a veritable army of the undead, who are leashing on the remains of Mrs. Menard, the group heads back to the hospital. Halfway there a run-in with a zombie, to whom they thought to be human, forces them to crash. Going back on foot, they stop to rest (unwisely). Brian remarks that where they are must be the Spanish Conquistadores cemetery when he comes across a 400 year old helmet. As Anne and Peter stop for the film's only romantic scene, Susan, in a high state of shock, is confronted by the infamous "worm-eye zombie." Petrified with fear, the zombie takes a huge chunk out of her jugular, with a literal waterfall of blood pouring from the fresh wound. With zombies continuing to rise from their earthly tombs, all hell seems to have broken loose. Peter, Anne and the sailor Brian take to the hospital. Upon reaching there, Brian boards up the doors, as the undead surround the building. Some break through and are quickly dispatched with some gory headshots. As Dr. Menard, with shotgun in hand, is ready to fight it out, a zombie leaps into the frame-biting his cheek. Brian, witnessing the devouring of Menard, shoots the zombie. Soon, zombies begin to rise from their makeshift gurneys inside the hospital, with Menard's assistants (Slefania D'Amaro and Dakar) victims of this attack. Peter, Anne and Brian continue destroying the zombies one by one, as they each face mortal peril in a climax of nightmarish proportions. Brian is confronted by Susan (now a zombie) who delivers a fatal bite, as Peter dispatches the former beauty.

The next day, with the sun drenched skies above them, Peter and Anne make it back to the boat safely (as Brian's condition takes a turn for the worst), heading home to New York, however, the radio informs them that zombies have taken over, namely the Brooklyn Bridge. A radio announcer screams as the zombies have entered the station. Zombies have run amok throughout the city, possibly the country, and maybe, just maybe, the entire world. Zombie is very distinct in being one of the rare few "serious" zombie films that mostly takes place during the day, a pretty bright film. From the shores of New York to the shores of Maui, the daylight gives the viewer a very uncomfortable feeling. As if Fulci was

to say "You think night time zombie attacks were bad, wait till day time, when you can see what's coming after you!" It also brought back the origin of the zombie. Instead of the rising dead returning due to modern ideas ranging from radiation to a chemical mishap, Fulci capitalized on the island voodoo ritual theory. An idea best seen in Jacques Tourneur's 1943 classic *I Walked with a Zombie*, which takes the zombie mythos out of the city and into the Caribbean. The dead were more used as slaves and controlled by a "mad doctor" (with no flesh eating) to help the doctor control the island, world, etc. Fulci took the chance on abandoning the recent reasoning for zombies, and went back to basics, leaving behind the congested cities and heading towards the sun-saturated beaches of the islands.

Zombi: A Sequel or an Original?

Many horror films undergo a valiance of name changes as they make their way overseas. Foreign markets will either translate the name of said film or give it a whole new title altogether. In Japan, Dario Argento's *Infamo* was given the name *Suspisia 2* while *Army of Darkness* was given the ludicrous title *The Adventurers of Captain Supermarket*. The legendary Fulci classic was no exception to this rule. In fact, *Zombie* could be the strongest example of retooling for foreign markets. *Zombie*, as it is known in the States, has gone through many name changes during its existence. Despite it being an Italian production, the film was retooled to as a direct sequel to Romero's magnificent *Dawn of the Dead*. Since "Dawn" was named *Zombi*, *Dawn of the Dead* in Italy, thanks to director Dario Argento's huge assistance to the creation of that film as a producer, Fulci's film came to be known as *Zombi 2*. In the UK, *Zombie Flesh Eaters* was the title of choice since it was the most ghastly sounding of the three. And while *Dawn* was called *Zombies* in the UK, the US hence called *Zombie Flesh Eaters*, *Zombie*. Heavy confusion for sure, it's hard to believe that none of this would be possible if Argento didn't take part in the Romero classic. In Germany, the film is known as *Woodoo*. Even the taglines for the UK release paid homage to *Dawn*. Everyone knows about the infamous line from Peter: "When there's no more room in Hell, the dead will walk the Earth." Not to be outdone, the UK's tagline sports the quite similar, "When the Earth spits out the Dead... They will return to tear the flesh of the Living." The line doesn't roll off the tongue as smoothly as Peter's immortal quote, but it does tell you exactly what you are in for. The Earth does indeed spit out the dead and the flesh will indeed tear off from the living. In America, the tagline is short, direct, and to the point: "WE ARE GOING TO EAT YOU!" The use of capitalized letters helps drive the point home. That point is: we're screwed! The second tagline reads, "The Dead Are Among Us!" as if the first tagline doesn't seal out fate enough. The Jerry Gross Organization uses the tagline, "If you loved *Dawn of the*



Pakistani Zombie poster



Zombie Flesh Eaters UK One



Australian Daybill



An assortment of original VHS copies of *Zombie*, including Miramax video, Magnolia, Anchor Bay and a Japanese cassette



Italian Locandina



Dead, you'll just eat up Zombie!" Not only proving that JGO knew how to sell a horror film to American audiences, but how to do it with a wry sense of humor. Whatever you called the film, or wherever you saw it, the film's impact is undeniable.

The Gore of Zombie

Zombie has been available in its original uncensored form for lucky Americans. While sadly in the UK, five minutes of its all-too-important gore has been excised from print. In 1999, *Zombi 2* was re-submitted with minimal cuts to the "eye splinter" and "zombie feast" scenes in a release known as the "Extreme Version." Things started

to change in 2005, when the BBFC (British Board of Film Classification) wisely lightened up and allowed certification for the public to watch *Zombi 2* in the comfort of their own flats. Finally, U.K.ers can fully enjoy what American fans have admired for years.

During what was considered by many as "the golden age of horror," the late 1970s-to-early 1980s was a hotbed for gore, be it in the United States, Italy, or anywhere else in the world for that matter. FX artists began to become household names to the everyday horror aficionado. Tom Savini and Gianetto De Rossi became huge commodities in the splatter genre: it was in this era where the gore was so thick the film. Even more than nudity, the blood factor was essential for any horror film to be



Zombie Flesh Eaters Assoc Press Sheet

successful. And *Zombi 2*'s FX crew, headed by Gianetto De Rossi, along with Maurizio Trani and Rosano Prestipino displayed their talents working with the most meager of tools, yet making their presentations visually effective. Far more effective than the pale blue skin tones of Savini's zombies, De Rossi's simple use of clay to give the walking dead a deformed, almost surreal appearance concludes that they look dead, and that's the appeal. With fresh

blood streaming down from whatever orifice and the occasional nest of worms in an eye socket, you can almost smell the rot in *Zombi 2*. *Dawn* fans can make the legit argument that Romero's zombies were of the "recently dead" variety while Fulci went with a more aged undead look, and with that argument, a point can be seen. However, strictly looking at the zombies themselves, *Zombi 2* has it all over *Dawn*. Could the success of *Zombi 2* have had a profound influence on Romero's next installment, *Day of the Dead*, which saw a more

At left: Original German movie poster and 16-page German lobby card set utilizing the alternate title of *Zombi 2*: *Woodoo*.



ZOMBIE REUNION

Earlier in the year, at the annual Chiller Theatre convention in Parsippany, NJ, *PAURA* director (and celebrity manager) Mike Baronas helped put together the largest *Zombi 2* cast reunion to date—featuring four of the leads from this classic film (among 11 European actors from a number of foreign horror classics). We caught up with Mike to talk about pulling this reunion off—and how it live affected him, those who participated—and the possibility of the crew being brought back into the US once again!

HorrorHound: How did you come to represent so many stars from the Italian film industry?

Mike Baronas: I had met many Italian actors, directors and crew while procuring supplemental materials for the Media Masters "Shriek Show" DVD's back in the early 2000s, and had kept in touch with many of them over the years. One actor in particular—Giovanni Lombardo Radice—was interested in coming to the US to help promote my *PAURA: Lucio Fulci Remembered* DVD at a number of conventions, and so it just grew and grew from there.

HH: I understand that in Italy these kind of films are still looked down on, and they have little to no fan base there, much less one that would celebrate or present a 30th anniversary event

WE ARE GOING TO MEET YOU



for the film and its stars. Why is that?

MB: Because most of these films were made specifically for sale to markets outside of Italy, many along the same lines as popular American films. They may have run for a week or two in their mother country, but did amazing business elsewhere, especially *Zombi 2*.

HH: The Chiller show that hosted the *Zombi 2* reunion was a hit. How many actors from the film were present at the event, and was it hard to convince them to come celebrate this three-decade-old film with American fans?

MB: Four actors in particular have done a few shows with me now: Al Civer, Ottaviano Del'Aquila, Ian McCulloch and the great Richard Johnson. Al and Ottaviano made their first convention appearance with me at HorrorHound Pittsburgh back in 2006, so they knew what to expect. I had lost touch with Ian, but remember him mentioning wanting to do appearances back when I first met him in 2002, so I managed to track him down. I'd never spoken with Richard prior to bounding this idea off of him, but he was very receptive as his friend Patrick Stewart had done them often. I told him I had to get THAT excited, but they all did very well that weekend and had a great time.

HH: Who seemed to be the most surprised and honored by all the





Susan D'Amico and Two-Six of posters.

grotesque appearance to his zombies? Highly possible.

While talking about the gory FX in *Zombie*, there are two scenes that cannot be dismissed so readily. The "splinter in the eye" scene is constantly referred to when discussing the film, and rightly so. The zombie attacking her is only going by pure instinct which results in dragging her eye into a giant splinter from the broken door, killing her instantly. We, the lucky viewers, get to witness the full impalement, even from the victim's point of view! It was also from this scene that Fulci learned how to use ocular terror. Ocular terror became most potent in *Fu la Zia*, but everyone remembers the splinter in the eye more so. It became Fulci's calling card (for more on this, check out *Horrorhound* #10).

A complete set of eight Spanish lobby cards for *Zombi 2* (*Los Muertos Viven*).

American fans who attended the event to meet them?

MB: Probably the ones who had never done it before like Ian and Richard, but other first-time Eurohorror guests like Zora Kerecs (Cannibal Ferox), Cirio Morone (The Beyond) and Silvia Collatina (House by the Cemetery) all had an amazing time reliving their pasts as they probably never knew there were fans for these films.

HR: I understand that Oliviero Dell'Acqua and Al Civeri have become very close friends since their first US show appearance back in 2008 in Pittsburgh. How does it make you feel knowing that your show bookings have not only helped old cast members to catch up with each other, but also reconnecting on a new level becoming closer friends today than they were 30 years ago?

MB: It's one of the main reasons I do it. You can't really make a living representing those from



Original Italian Zombi 2 Photostrada

No zombie film has yet to tackle what some might think to be the insane portion of the movie: the zombie vs. shark scene. There are some rumors that the shark was highly drugged so as not to injure the actress or the shark trainer (Ramon Bravo - who had the dubious honor of playing the zombie-batle animal combatant) and who can really blame them. Visually beautiful with ocean blues, even the vulgar look of the brownish-yellow blood gives off a sickening vibe. Separately shot in a water tank in a studio in Italy, the scene really doesn't add to the plot, but it did give an off-kilter skew of zombie lore, that being the pre-conception of zombie vs. animal. Traditionally, zombies do not attack animals. Maybe this was Fulci's way of screwing with Romero and/or his ideas.

The massive Italian four-sheet for *Zombi 2*.

such cut films, but, like me, those that are into those films live and breathe them, so it's great seeing fans nervously interacting with them and living the dream I had when I first met these great folks.

I get random e-mails from some of my clients saying that they all went out to lunch together today, etc. and that just means the world to me. Growing up, these were my Angelina Jolie and Tom Cruise. I recognize and treat them as such.

HR: How satisfying is your job and ushering these actors into these shows for all their fans?

MB: The ultimate reward I got from it was summed up in a text-joking email I got from Al Civeri's wife shortly after the Pittsburgh show. She went on and on telling me how much of an ego boost it gave Al having come off of cancer surgery the previous year and how much my kindness means to him. Here's a guy that was in, like, every other Fulci horror film I watched, who now considers me a true friend.

This job has made me realize that you REALLY can do anything you set your mind to, a philosophy I'm instilling in my children.

HR: What was the best part of the event for you on a personal level?

MB: Pulling it off! The "Italian Invasion" was a small feat in itself. It's difficult arranging for two or three clients for a show, nevermind 11! It really was its own mini convention in and of itself, and I can't thank Kevin Clement at Caper Theatre enough for making this happen for all of us. This fall's event ended next year, but we'll return next spring. Also expect the *Zombi* class back next April at Cinema Watland in Strongsville, OH.

In the end, it's all about keeping a small part of film history alive. If current fans and media outlets like *Horrorhound* keep talking about these classics, it keeps them alive for future generations to be grossed-out by.

SEQUEL CONFUSION

by Matt Moore



Most often people who are new fans of the Fulci classic do not understand the naming convention behind the title: *Zombie 2*. The odd numerical extension on the film's title was added in a move by Italian producers to capitalize on George A. Romero's *Dawn of the Dead* (released in Italy as *Zombi*). Thus, *Zombie* was now known as *Zombi 2*... but only overseas. So US video consumers renting *Zombie* were unaware that they were actually watching *Zombi 2*... and *Zombi 3* was actually *Zombie's* sequel (and rightfully should have been called *Zombi 2* in America). However, since US retailers never carried a title dubbed "*Zombi 2*" most fans never took a chance on *Zombi 3*, fearing they had missed out on one of the series' installments. *Zombie* was not released in America under its European name, *Zombi 2*, until 2005 for its 25th anniversary on DVD thanks to Shriek Show/Media Blasters. The amusing aspect of this was how many fans may have picked up *Zombi 2* not knowing it was already in their collection, thanks to *Anchor Bay* (1998) or *Blue Underground* (in 2002), under its original *Zombie* title.

When talking about Fulci's *Zombie*, one cannot forget the unofficial sequels that followed, mainly, *Zombi 3*. Even though this sequel was "in name only," it did have some

key elements that can be traced back to the original film. First and foremost, just under half the film was directed by the maestro himself Lucio Fulci, but due to a few issues on the set, Fulci walked away from the film, leaving Bruno Mattei to step in and finish the feature. But outside of the director, another *Zombie* alum made his way back into this film. That was none other than the poster zombie himself, Ottaviano Dell'Acqua. Playing a more living version of himself, Ottaviano showed that he had more skills in the acting world outside of biting through necks and looking grim! Unfortunately for him, however, *Zombi 3* barely kept most people awake in theaters and it was pretty well forgotten until it hit DVD in 2002. Alongside the DVD release of *Zombi 3* came a part 4 (*After Death*) and a part

5 (*Killing Birds*), all of which were released in a box set by Shriek Show called *The Zombie Pack V1*. These films were sequels (also in name only) in an attempt to cash in on the popularity of the first film. However, neither of these films really held up even to *Zombi 3*'s low standards.

Towards the end of the VHS boom, one company appeared called T-Z Video who made the *Zombie* sequel confusion all the more annoying. Ignoring all sequels, this company released *Zombie* as its Italian title, *Zombi 2*, while releasing more unofficial sequels renamed from their original titles, including *Zombie 3: Return of the Zombies* (aka: *The Hanging Woman*, starring Paul Naschy), *Zombi 4: A Virgin Among the Living Dead*, *Zombi 5: Ravenna on the House of Usher*, and *Zombi 6: Monster Hunter* (aka: *Antropophagus 2*). Out of all these titles, none had anything to do with the *Fulci* classic.

Aside from the aforementioned films, another title that was promoted as a sequel to *Zombie* was *Burial Ground: Nights of Terror*. This film also had a release title of *Zombi 3* in Europe. One really has to ask themselves whether or not the people in the marketing department paid any attention what so ever to what their films were being titled, and re-titled. But as we have seen with films such as *Mark of the Devil* and *The Evil Dead*, in foreign markets renaming crappy films as a sequel or titles similar in vein to an established film helps business in many markets.



Japanese *Zombie* pop-up program (front shows all)

Possibly, it was just his way of thinking outside the box. It wouldn't be surprising as Italian horror is better known for its style and substance rather than its straight storytelling. Either way, the shark scene is classic Fulci.

Assembling the Pieces

The pulsating score, composed by Fabio Frizzi, with amazing simplicity, gives *Zombie* a unique touch that few zombie films could ever reach. While on one hand, the impending doom looms large with the low beats, male vocals and a rock synth during the opening credits, as well as warring synth tracks (Frizzi has the uncanny ability to make even an acoustic guitar come across with deadly conclusions), he also gives the listener what could be referred to as Caribbean/Voodoo-complete with xylophones, steel drums and bongos. These two erratic types of music mesh perfectly with equal playing time in the film, thereby giving *Zombie* an immeasurable sense of island beauty and foreboding terror. The *Zombie* soundtrack can still be found on the Internet. So grab one up



Japanese movie program

while you can!



Promotional poster from Magnam Entertainment

Zombie's cast includes a rather eclectic bunch. Dr. Menard was portrayed by the legendary Richard Johnson who, according to some, overshadows the remainder of the cast. And the horror genre wasn't new to him, his credits include *The Haunting* (1963), *Island of the Fishmen* (1979) and *The Monster Club* (1980). He even worked on *The Alfred Hitchcock Hour* and HBO's *Tales from the Crypt*. Ian McCulloch (Peter) is a Scottish actor who worked for the Royal Shakespearean Company, so the men has got some acting chops on him. This accomplished actor can be seen in *I, Monster* (1971), *The Ghoul* (1975), *Zombie Holocaust* (1980) and *Contamination* (1980). Tisa Farrow (Anne) is the younger sister of Mia Farrow. Tisa didn't stay in the acting light for very long and is now an RN. Her only other horror credit is *Anthropophagus* (1980). Pier Luigi Corò (Bian), better known as Al Chiver, worked with Fulci: eight times! The Maestro had to have seen a certain mystique to continue finding roles for him. Clive's horror resume includes *The Cannibals* (1979), *White Cannibal Queen* (1980), *Murderbrook* (1984) and *Demons* (1990), among many more. Ottaviano Dell'Acqua, while uncredited, is best remembered as the "worm-eyed zombie," possibly the most famous zombie in Italian horror, if not the entire horror genre. His many brothers can also be found as uncredited zombies in the film. Primarily a stuntman and coordinator in Italy, he receives his fair share of acting and can be seen in 2019 *After the Fall of New York* (1963), *Rats Night of Terror* (1984) and *Zombi 3* (1988). And don't forget to look for him in 2010 in a film



Zombie comic book with soundtrack CD included!

called *Mondo Holocausto*. Just the title alone hearkens back to those gory days of yesteryear.

Alongside the visuals and the score of *Zombie*, one also has to look at the admittedly atrocious dubbing. But much like the rest of Fulci's films (which also "suffer" from the same bad dubs), these voiceovers don't entirely hurt the film. While some fans find it intrusive, since the Italian never shot with sound, others find the bad dubbing to be a surreal effect, almost adding an "otherworldly" vibe, which sends the viewer into a deeper feeling of hopelessness. This has been followed into his later work like *House by the Cemetery* and *City of the Living Dead*, as well as other Italian zombie films from various directors.

Since the start of the home video, steady, underground flicks that were once thought to languish in an attic somewhere have found new life. The VHS boom took control of the 1980s and we were never happier. Despite the muddy looking transfers with a horrible full screen appearance, the VHS box just drew you in! Wizard Video produced a simple black box with the "worm-eyed zombie" in severe close up and with big red letters: **ZOMBIE**, there is no mistaking what it is: you're in store for, UK's VHS Video had an artist rendition of an undead hand reaching out of the ground for *Zombie Flesh Eaters* (as visible on the UK quad), ironically and proudly claiming it as the "strong uncult version." But at 80 minutes, we knew that wasn't true. In the 1990s, Anchor Bay came answering the call of the horror fan as they released *Zombie* in a completely uncult widescreen print. But complaints were heard that the film transfer still looked like a third generation VHS dupe. Roan Company released *Zombie* on laserdisc, and at that time, it was the best looking print, with minimal cuts due to print damage. Along with it was an informative audio commentary with Ian McCulloch who swears he had never seen the film before doing the commentary! Roan also released the film's first incarnation into the DVD market. Packaged like the former Wizard release, this was the best looking of the film. In 2005, Bill Lustig's Blue



On this page: Vincent Bump in the Night *Zombie* masks, and oversized magnet (above)

Underground and Media Blasters/Shriek Show released their versions of the film, *Zombie* and *Zombi 2*, respectively. The "BU" edition differs slightly with a crisper print. But the "MB" edition is what delivers the goods, a brilliant transfer with a second disc containing interviews that should satiate your bloody appetite (complete with a poster celebrating the film's 25th anniversary). It's a pity that Fulci wasn't around for this release. He would've been proud!

Promotional items are rare, if not impossible to find. However, the original one-sheet theatricals from any country the film was released in are gaining momentum in popularity. These posters can go for as high as \$400 and original boxed VHS tapes can go for roughly \$100! And the toy companies are rather tired to go hop on the *Zombie* bandwagon, but that doesn't stop people from making their own. Among the most impressive was at this past April's Chiller convention in Parsippany, NJ. A fan made 10

extremely, highly articulate action figures of the "worm-eyed zombie" that came complete in a moss-filled wooden coffin with the words "Made in Italy" stamped on it. That's not to say that *Zombie* hasn't received its fair share of licensed products. Bump in the Night Productions released both high-end and low-end Halloween masks based on the iconic worm-eye zombie, as well as an interesting (and massive) magnet showcasing this poster-boy zombie. "Bump" also produced a licensed mask based on Fulci's *The Gates of Hell* - look for more information on this and Fulci in *HorrorHound* #10. In fact, a new form-fitting latex mask using this worm-faced zombie has also been released utilizing the non-licensed name, *Grave Rot Zombie*. Aside from masks, a comic book (complete with a soundtrack CD) was also produced for *Zombie* (as well as *The Beyond*) in 1998, thanks to Blackest Heart Publishing.

Fulci's death on March 13, 1996 marked the end of one of horror's most influential directors. And while his cinematic contributions waned in his later years, *Zombie* shall forever stand the test of time the world over.



Zombi 2 Spanish one-sheet poster

ZOMBIE SCREENING



This past September 18th, the Byrd Theatre in Carytown (Richmond), Virginia hosted a special midnight screening of Lucio Fulci's horror classic, *Zombie*. Marking the 30th anniversary, a 35MM viewing was presented uncult in true grindhouse fashion. A crowd of over 250 fans turned out in support of this one night only event. The dead did RISE!! as many patrons arrived decked out in full zombie makeup with signs proclaiming "the end is near!" This event was put on by Gorehound Features, a new company dedicated to bringing

both Euro and lost horror movies back to the big screen, if only for one night. The event, in association with *HorrorHound Magazine*, was a hit and



we wanted to thank all the people who came out in support and those who traveled to be there. Big thanks go out to Blood Lake (www.bloodlake.com) and the added support and efforts of artist Lanny White and Nathan Hammerman who created awesome posters for the event. *HorrorHound* T-shirts were given away to audience members who were able to answer *Zombie* trivia questions while magazines were given to the first people to line up. The ghouls at Gorehound Features have already announced their next midnight screening of the fully restored lost horror television classic *Dark Night of the Scarecrow*, set to screen on Oct 24th, again at Richmond's Byrd Theatre. Tickets are only \$12! Gorehound is already planning more must-see screenings for next year, so be sure to check their Myspace page for frequent updates at www.myspace.com/gorehoundfeatures.

Gore Hound 20 GREAT MOMENTS OF GORE! Not Found in Horror

by Karen Crowell

GoreHound has dissected the horror genre in order to bring you, the gore fan, a road map to unsapologetic ensanguined pleasures. Be it bloody merriment art to disgusting toys or the sickest films horror has to offer, I have kept my pledge to you, the readers, to ensure the blood, bile and puke continues to flow. To celebrate our 20th issue, we will now take a look at what other genres, outside of horror, have done to make viewers sick to their stomachs. Blood, guts and brain matter can be found throughout cinema, and I have done my best to witness it all. So what I've compiled here for you, my fellow GoreHounds, is a list of my 20 favorite, sickening scenes of utter depravity that beg to question: who isn't a GoreHound at heart? With prestigious directors such as Frances Ford Coppola, Steven Spielberg and Pier Paolo Pasolini appearing on my list, I do want that many of these films serve up but only one hearty helping of the grotesque while others prove to have little other substance than to revel in crimson. Let us not forget that no matter what part of the world these films come from gore is universal, and so also must be our morbid fascination and curiosity that only can be safely exorcised through cinema with glee. Be safe and be sick, it's your God given right, so indulge and abuse it!



Rambo (50 Caliber Point Blank Blast)

Action: In 1982 the world was introduced to a self-floating vet named John J. Rambo played by Sylvester Stallone, who simply wanted to go home. As his tale unfolds over the course of six years and three films, he became a household name and an icon to proud Americans. Out of nowhere, 20 years later, we are treated to the goniest action spectacle ever witnessed, the fourth installment of the series simply titled *Rambo* - directed/produced/written and starring Sly himself. When the trailer first appeared online, people thought it was fake since the level of gore and violence was unprecedented, and that was only the trailer. In the film, after Burmese soldiers line up captured missionaries and their merc "saviors" in front of a firing squad, it is up to John to save the day. After creeping up on an enemy jeep fitted with a mounted .50 caliber machine gun, Rambo uses his machete to decapitate the gunner and proceeds to unload the powerful weapon point blank on the driver in the front seat. Real war vets have agreed that the simulation of bodily decimation in this scene (keeping in mind that each round is roughly the size of a golf ball) is totally accurate. For good measure, 20 seconds later, we even see what is left of the driver's gory bullet ridden torso flop out of the front seat and to the ground. It doesn't get much more gonier than that.



Fist of the North Star (Entre Film)

Anime: I always knew that Japanese cartoons had no reservations about showing death, as could be plainly seen in *Speed Racer* and *Robotech* in the early '80s, but animated gore was still forbidden in the States for the most part. Then in 1990, I saw the epic animated feature *Akira* and it blew my mind. I immediately began searching for more gory uber-violent Japanese animated films, and then I found *Hokuto no Ken*, aka: *Fist of the North Star*. The film follows Kenshiro (a man who bares a striking resemblance to Mel Gibson in *Mad Max 2: The Road Warrior*), a master of a mystical karate super power that grants him the title "Fist of the North Star." Set in a post-nuclear wasteland, he and his love, Julia, are trying to bring life back to a barren Earth with seeds. Only the Fist of the South Star (Shin) murders Kenshiro and steals his girl. After being awakened by a young mute child whose mind ones out, Kenshiro returns stronger than ever. He then beks across the desolate plains protecting the innocent from giant mutant punk gangs of malsuders (also clearly inspired by *The Road Warrior*) on his mission to find Julia and face his jealous brothers in combat. Oh, I forgot to mention that when you are punched or kicked by the Fist of the North Star your body begins to hemorrhage, then explode. As the film's violence mounts so does the obscene size and power of the foes (as

does the level of gore). Sadly, some scenes turn red to possibly appease video censors upon its original release by Streamline Pictures which is carried over to the recent DVD release, but it is impossible to fully censor the overwhelming amount of grue present in this animated splatterpiece.



Saving Private Ryan (Taking of Omaha Beach)

War: I think Phil Hartman in *Small Soldiers* summed it up best when he said, "I think World War II was my favorite war," and I have to agree with him. It could be because the Allied forces stopped the most evil man in history from taking over the world. On June 6, 1944 Allied forces launched the largest manned invasion in history on what is known as D-Day. A massive military force set sail from England to overthrow Nazi Germany and its leader, Adolf Hitler. As Allied troops landed on the beaches of Normandy, it became clear that this battle was "huh" ... loose translation: "F*cked Up Beyond All Recognition." The soldiers did break through enemy lines during the offensive, but not before Allied forces lost an estimated 5,000 men. The attack lasted for 11 months and penetrated the German capital of Berlin, eventually leading directly to Adolf Hitler's bunker. Steven Spielberg's *Saving Private Ryan* gives the most honest and gory depiction of the slaughter that our brave troops faced on Omaha Beach in France after five years of war with Germany. As the doors of dozens of floating troop transports opened, Nazi machine gun fire rang out, mowing down troops by the boat load. For the soldiers who did reach the beach, the horror had just begun as the water that washed up on shore was red with blood. Explosions blew troops to pieces. Merely, as one soldier can be seen looking for his lost arm among the smoke and mayhem, another lay screaming for his mother as his entrails are fully exposed. Spielberg pulled no punches in what is easily the goniest war scene of all time.



Conan The Barbarian (Grant Me Victory or the Hell with you)

Fantasy: The sword and sorcery genre is vast and filled with scantly clad vikens, muscular heroes and bloody battles. The genre remained rooted more in fantasy than reality due to low budgets and bad source material till the 1982 John Milius film *Conan the Barbarian* came along. The film flawlessly brought creator Robert E. Howard's Cimmerian barbarian to life in the form of Arnold Schwarzenegger, who as a result became an instant action hero. The film follows Conan from a young boy who witnesses his parents brutal murder to the climatic moment when he must battle their killer, Sorcerer Doom, played by James Earl Jones. After Conan and his companions retrieve King Orc's (Max von Sydow)

brainwashed daughter from the Sorcerer's Mountain of Power, Doom sends an army of his best warriors to retrieve the kidnapped girl. What follows is an epic battle between good and evil as Conan and his companions decimates his foes with an assortment of weapons. Easily the goriest scene in the battle is the death of Sven-Ole Thorsen, the massive hammer-wielding Thorgrim, who falls victim to a trap set by Conan that slams a giant wooden stake through his chest.



Un Chien Andalou (Artistic Ocular Assault)

Silent/Short Film: Known in the States as *An Andalusian Dog*, this French silent film features the first truly nasty scene of gore perpetrated in black and white. Written by artist Salvador Dalí and director Luis Buñuel, the short film is considered the last of the experimental film movement going on in the late '20s. The artistic explanation for this wine-inducing scene has been interpreted as a physical metaphor for the collision etched upon the eye. In the opening moments of the film, we see a man sharpening a straight razor as he then walks up behind a woman in a chair and proceeds to slash her eyeball in half. As shocking a scene today as it was back in 1929.



The Passion of the Christ (Punishment of Christ)

Religious: In 2004 Mel Gibson easily delivered the most brutal, grisly and controversial interpretation of the story of Jesus Christ. The bloodiest sequence in the movie is the flogging that seems to have no end. Christ is strapped to a post and whipped with a cat of nine tails fitted with metal hooks like claws on the tips. The beating endures as the increasingly blood stained Roman tormentor's whip grips the side of Christ rib, removing a huge chunk of flesh exposing the savior's bloody skeletal rib cage as the whipping continues.

Whether you are religious or not, this is one hell of a hard movie to watch. Roger Ebert even went on the record as saying that *The Passion of the Christ* is the most violent movie he had ever seen.



Raiders of the Lost Ark (Opening of the Ark)

Adventure: Steven Spielberg must be a Gorehound at heart. How else does two of his films end up on this list? On June 12, 1981 the world was introduced to Indiana Jones, a brave archaeologist/adventurer, as he attempts to save the Lost Ark of the Covenant from Nazis. Described in the Bible as a sacred container, the Ark houses the Ten Commandments as well as Aaron's rod and manna. God commanded it to be built in accord with Moses' prophetic vision on Mount Sinai. By the close of the film our hero and his love interest, Marion, are captured and trussed to a pole while the main villains of the film (Belloq, Toth and Nazi Col. Mustgrave) open the sacred container. Only Indy knows what fate will befall them as he alerts Marion to keep her eyes closed no matter what. As the ark is opened the Nazis are mesmerized by several swirling spirits that emerge from the bright white glow from within the Ark. The spirits soon realize that evil forces are responsible for their release, they transform into ghastly apparitions, attacking the soldiers. As they are

killed, Toth succumbs to the most disgusting death as his face literally melts away (all caught on-screen). Easily the most subtle and groundbreaking sequence of gore found in mainstream cinema and on this list.



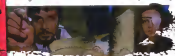
Kill Bill Vol. 1 (Massacre at the House of Blue Leaves)

Chambara: Kill Bill tells the tale of Uma Thurman's character, the Bride, a woman scorned after her former boss (Bill and his Deadly Viper Assassination Squad) murders her fiancé. Wedding party and leaves her with a bullet in the head, only she survives. After she wakes from her five year coma she writes out a death list and at the very top is O-Ren Ishi. Once the Bride tracks down O-Ren, she must battle her way through a gang of body guards called the Crazy 88. The showdown in the House of Blue Leaves is a true homage in the tradition of Chambara. Chambara is a genre found within Japanese Samurai cinema that literally means "sword fight film" made truly popular here in the states thanks to films such as *Shogun's Assassin* (Lone Wolf & Cub) back in the '80s. Elements commonly found within these films include vengeful or masterless samurai, an overabundance of blood spraying arteries and mysterious assassins with cool weapons. The Bride does slice and dice her way through the Crazy 88, only the scene was originally presented partially in black and white, due to all the severing of limbs, decapitations and overabundant use of spraying blood. Thankfully, the Japanese cut exists on DVD revealing the complete uncut gory sequence in full color.



Cut-Throats Nine (Death of Dick Patterson)

Western: Originally billed as a horror film in America when released into grindhouse theaters on 42nd Street, *Cut-Throats Nine* is a uniquely bleak spaghetti western. Seven black thirsty prisoners on a chain gang are being transported through frigid mountains by horse and wagon. Sgt. Brown is in charge of seeing that the gang reach Fort Green safely. Only the wagon is attacked by a gang of thieves looking for gold who send the horse drawn wagon crashing down a hill forcing the group to make the arduous trip to Fort Green on foot. Unlike most westerns, there are no clear cut heroes in this unpredictable film. Revenge and gold are themes that drive the picture but not in the way you might think. The violence is over the top and very rare to say the least, think of *Last House on the Left* meets *Django*, directed by H.G. Lewis and you are on the right track. While it is very hard to pin point one scene of gore that is nadder than the next, suffice to say the film is loaded with everything from bloody beatings to disembowelment. In one scene Dick Patterson, one of the criminals, refuses to take an order from Sgt. Brown and is shot in the face at very close range.



Thriller: A Cruel Picture (Icky Eye Injury)

Exploitation: Written and directed by Bo Arne Vibenius, *Thriller* is a Swedish exploitation film in the "rape and revenge" subgenre. The picture has gone under several names over the many years since its release, from *Hooker's Revenge* to *They Call Her One Eye*. The story centers around a scumbag named Tony (Henz

Hop!) who captures a sexually damaged, young, mule girl named Madeleine (Christina Lindberg) who he adds to heron with the full intent of turning into a prostitute. The plan seems to be working fine till the girl one day attacks a client and is punished quite harshly. The discipline involves a scalpel that is pushed deep into Madeleine's eyeball, only what makes this so hard to watch is knowing that a actual cadaver was used for the scene. Yes, that is correct, the scene is 100 percent real, no special FX magic. What you see is what really happens when a human eyeball is pierced with a scalpel. Now that is hardcore!



Riki-Oh: The Story of Ricky (Death of Warden Sugiyama)

Martial Arts. Hands down the greatest martial arts title to date was released in 1991. The *Story of Ricky* was based on the Japanese comic book *Riki-Oh* by Masahiko Takajo and Sanjuro Tetsuya. Ricky a martial arts master with superhuman strength is convicted and sentenced to 10 years in prison for manslaughter and assault when he avenges his girlfriends sudden death. Capitalistic countries have privatized all government organizations. Prisons, like parking lots, have become franchised businesses and grown corrupt. Ricky begins to stand up for the mistreated prisoners and must battle the "Gang of Four," a group of superhuman thugs who rule each wing of the prison. He also must contend with the one-eyed hook-handed assistant warden. The film is the most brutally over-the-top gore flick outside of the horror genre! In the goriest battle sequence, Ricky fights Warden Sugiyama who mutilates himself using a strange kung fu technique to triple his size. Only our hero makes short work of the giant when he slams him into a meat grinder

(remember the lawnmower scene in *Dead Alive*? Flip that lawnmower over and you got it!) You are not a true Gorehound until you have seen this film



The Godfather (A \$600,000 Warning)

Crime: The essential 1972 gangster masterpiece based on Mario Puzo's novel directed by Francis Ford Coppola. *The Godfather*'s cast supports some of the biggest names and brightest stars to date. The Boss or Don Vito Corleone (Marlon Brando) is aging poorly and must transfer control over his organized crime dynasty to his reluctant son Michael Corleone (Al Pacino). Michael has just returned home from WWII in time for his sister's lavish wedding. Among the attending guests includes the famous singer Johnny Fontane, Corleone's godson, who ask the Don for help with landing a movie role that he believes will revitalize his career. Mr. Hagen (Robert Duvall) is sent to California in order to smooth out the problem with the head of the studio, Jack Woltz (John Marley) who continues to rudely refuse to cast Fontane for the part. Woltz, however, is soon persuaded when he awakens to discover the bloody severed head of his prized \$600,000 stud horse at the bottom of his bed. In rehearsals for the scene, a prop horse head was used. In the actual shot, unknown to the actor, a real horse's head, acquired from a dog food factory, was used. Marley claims his scream of horror in the scene was truly authentic as he was unaware a real severed head was going to be used.



Tropic Thunder (Director's Head)

Comedy. Hollywood is filming the next big Vietnam-war action picture in Southeast Asia. The movie is behind the schedule and way over budget. The director is frustrated and needs to get his actors (a bunch of prima donnas) into character and quick if he hopes to save the film and their careers. The director takes the actors deep into the jungle in order to expose them to a more gritty realistic environment for shooting. Upon their arrival, the director immediately stops on an old French land mine blowing himself to pieces. Star Tugg Speedman (writer/director Ben Stiller) thinks this is a gag and proceeds to attempt to convince the cast of actors the same. He picks up the director's bloody head and tells them it is latex and corn syrup (blood flavored corn syrup), and then pokes at the neck as chunks of gore fall from it, he then places it on the top of his rifle and begins mocking the dead director. To finish it off, he yells, "Look, I'm Dave Brockham," and kicks it over the cast's heads. Who ever said gore can't be funny has yet to see this twisted little scene.



The Jackal (Lamont's Demise)

Action/Thriller. Bruce Willis is a mysterious assassin called "the Jackal," who is setting up a huge hit in the 1997 titular film. Like most hitmen, the Jackal has his cohorts who help him to acquire technical equipment. Ian Lamont (Jack Black) is this man, as the Jackal tasks Lamont with building an automated mount for his Browning M2HB mock-up as a KPV heavy machine gun in 14.5mm with depleted uranium rounds, which he claims provide better "sprawl" upon impact. When it comes time to test the accuracy of the weapons, with the new computer guided mount, it is 3mm off target. Lamont claims this can't be true: "It's precision craftsmanship." Willis then points the weapon at him, and says it's time to begin the speed test, telling Lamont to run... now. Running for his life, Lamont is told to stop, hold up a pack of cigarettes and stand very still. The tension is thick as the gun automatically poisons itself - before firing, blowing off Lamont's entire arm. Willis then coldly instructs the bleeding Lamont to move over by his car, "quickly before you pass out," as he then opens fire with the massive weapon obliterating Lamont and his vehicle. If you are not a Jack Black fan this scene stands as true poetic justice.



Ichi the Killer (Kakihara's Gift)

Shock Cinema: If you are a fan of Japanese cinema, then you know the name Takashi Miike quite well. As a director, Miike has released some of the most hard hitting scenes of torture and gore found outside of the horror genre. His film making style knows no boundaries. He taught us good things come to those who wait with *Audition*, and remains the only Showtime Master of Horror director to officially have his episode deemed unsuitable on cable television in America. His film, *Ichi the Killer* is as nasty as it gets. In a world filled with heroin, prostitution, organized crime and gruesome death and torture, even its hero stands flawed. The film is based on the manga written by Hideo Yamamoto. The real star of the film is the Yakuza enforcer, Kakihara, an extreme sadomasochist who has slit his mouth deep into his cheeks to create a sinister smile held together with rings (a clear influence for the look of the Joker in the 2009's *The Dark Knight*). Yakuza head boss, Anjo, has disappeared with 300 million yen, his crew desperately want to find out what happened to him. A bad tip leads to a "little torture" of a rival gang member by Kakihara who must make amends for his fragrant mistake. Before any request of retribution can be made by the injured boss, Kakihara offers up his pleasure device, no get your mind out of the gutter, his tongue. Pulling it out by the piercing in the tip, he begins cutting it off with a pair of scissors. After his tongue is removed,

he then hands it to one of the bosses as everyone in the room recoils in horror, terrified by what they have just witnessed, as Kalki's simply answers his ringing cell phone and goes on his merry way.



Hannibal (Krendler Cuisine)

Thriller. Ridley Scott's sequel to the hit film Silence of the Lambs, Hannibal was released in 2001 to a mixed response. The film follows the further adventures of intellectual serial killer Hannibal Lecter as he is forced to evade capture from a somewhat clever Officer Pazzi in Italy. As he returns to America, he contacts the now-disgraced Agent Clarence Starling (Julianne Moore) who is enduring the vicious wrath of FBI official Krendler. Lecter is a true fiend who not only plots how he will be killing his victims, but also how he will be preparing them for consumption. So a bit of shopping for fine cookware is in order before he can properly prepare a fine cuisine for his dinner guest. As Hannibal's special guest find themselves sealed in time for "din din"

(Starling and Krendler), the chef's diabolical dish is offered to the first hungry guest, as the greedy Official Krendler unwittingly agrees how good his own brains taste.



Punisher: War Zone (Ink Power Punch)

Comic Book-to-Film. In 2008 actor Ray Stevenson replaced Thomas Jane in the first of the Marvel Knight films: Punisher: Warzone, originally meant to be a sequel until Jane dropped out. The movie finally gave hardcore fans what they truly wanted: an over-the-top goriest of gun fire and indiscriminate vengeance that only ex-cop Frank Castle can deliver. Stevenson plays the Punisher cold as ice. At one point in the story, our vigilante is forced to race to the home of a deceased undercover agent in order to save his widow and daughter from a mafia boss known as Jigsaw. Castle breaks a window to gain entry to the house, as the gang in the kitchen send a goon named Ink (who looks like K.D. Lang) to investigate. When Ink doesn't see anything, he indulges in a quick "hit." Only the Punisher then pops up and gives him a hit of his own, delivering a superhuman punch that collapses Ink's face into his skull, causing it to erupt with blood.

The Punisher then walks up to another goon named Pitsey, sitting at a table in the kitchen, and proceeds to blow his head off.



Robocop (Death of Officer Murphy)

Sci-Fi. Robocop plays out like an extremely violent comic book come to life. The story centers around Police Officer Alex J. Murphy, a good cop, living in a Dystopian and crime-ridden Detroit. He has a wife and son, all is right in Murphy's world till one day when he and his partner Officer Lewis chase gang members into an old factory. They think they have the drop on the bad guys, but sadly they are out numbered. Before Lewis is able to help her partner, she is knocked unconscious as Murphy is tortured and murdered by the gang. Verhoeven was explicitly involved in the "death of Murphy" scene, as he wanted it to be the most violent death imaginable, taking into consideration Jesus Christ's crucifixion. Before Murphy can be resurrected as Robocop, he must die a horrible death first. Thanks to the special makeup effects artist Rob Bottin, the scene is both realistic and gory.

The leader of the gang, Clarence J. Boddicker (Kurtwood Smith), first jokes with Murphy, then proceeds to blow his hand completely off, followed by his entire arm, the gang then unloads their arsenal of weapons into him. Murphy battles against the inevitable as he lies bullet-ridden and bleeding on the filthy warehouse floor. Boddicker delivers the final fatal shot to the hero cop's head. The director believed that the scene was so outrageously violent that it would not be taken seriously, only the MPAA did not see it that way, as the scene was cut down in length, but is currently available uncut on DVD in the extended release.



Escape 2000 (Goodbye Thatcher)

OZplotation. Easily the most overlooked and shocking cut classic from the early '80s, Escape 2000 (also known as Turkey Shoot), plays on the theme first introduced in the 1932 picture The Most Dangerous Game, in which humans hunt humans for sport. The tagline says it best, "Hunting is the national sport... and people are the prey." Only Paul Anders, played by Steve Railsback, is not going to play by the rules. After the world has fallen victim to an unspecified disaster, people are forced into prison camps run by cruel guards. There, the evil Secretary Mallory, Warden Thatcher and their socialite associates pick their prey from a group of new arrivals. The hunters discuss their plans and weapons of choice with one bringing a mutant to help him track and torture his prey. As some hunters dispatch their game effortlessly, others are not so lucky as the tables soon turn leading to an awesome gun battle/riot in the prison camp. Paul, armed with a heavy M-60 machine gun, sees his opportunity as he lays waste to Thatcher, blasting his upper torso to pieces with the massive weapon, and I mean tiny little pieces, as the camera does not shy away from the grotesque action sequence. Escape 2000 is a fun low budget Aussie gore flick that is a must see.



Salò, or the 120 Days of Sodom (Rites of Hell)

Art House. I thought long and hard before adding this film to this list. First, because it is (and I say this with great hesitation) the most disturbing film ever made. Before you rush out to buy a copy, read the rest first. It is not the gore so much that makes the film so detestable but rather the sexual debauchery that plays out, including the eating of human excrement (actually Swiss chocolate). Artistically and professionally executed, the film is rich with deeper metaphoric subtlety and black comedy but still remains truly nauseating. Salò takes its inspiration from the written work of Marquis de Sade titled The 120 Days of Sodom. The film is set in an Italian villa around the close of WWII. Four libertines a Duke, banker, judge and Monsignor oversee a series of extreme sexual and mental tortures forced upon young kidnapped men and women from surrounding war torn villages. These events and the film are broken down into three chapters, "Circle of Obsessions," followed by "Circle of Shift" and finally the "Circle of Blood." If you can stomach the film up to the "Circle of Blood," you will then witness the "Rites of Hell." At the close of the film the libertines take turns sitting in a window watching through binoculars as the most vicious of tortures are exacted on the remaining bound young men and women. A girl is scalped, a young boy has his tongue sawed off with a straight razor, while another has his eye gouged out with a knife. Most of the gore appears very realistic with some comparing it to the grainy snuff sequence found in Emanuele in America. The late-Italian artist/director of the film, Pier Paolo Pasolini is both respected and hated for this picture. While Salò may be a true landmark in transgressive cinema, just remember one doesn't see this film with impunity.

CLOCKWORK ORANGE

HORROR'S HALLOWED GROUNDS
by Sean Clark

First off let me acknowledge that yes, I am fully aware that this is not a "horror" film. However, it is a cult classic that has major crossover appeal to genre fans and has elements of science-fiction and psychological horror. Furthermore, it is my favorite movie of all time, so I couldn't pass it up.

Based on the brilliant 1962 novel by Anthony Burgess, director Stanley Kubrick set out to create his own vision of the Burgess novel. Released in 1971, Stanley Kubrick's *A Clockwork Orange* turned the world on its ear. To this very day, the film sparks controversy and continues to influence all kinds of artists from film to art to music and so on.

The film was shot mostly on location in metropolitan London. Only four small sets were built for the film. The rest were actual locations dressed for the movie. We start at the beginning of the film: the Korova Milk Bar.

This was one of the four sets built for the film. The sets were built in an old warehouse on Bullhead Road in Elstree. This location also served as the movie's production office.

The attack on the "old drunky" took place at the southern underpass below Wandsworth Bridge roundabout in West London. This can be a bit confusing because there are four tunnels that all look very similar. The exact one is in between Trinity Road and Swanton Way.



This is a very tricky location to find because it can't be seen from street level. I suggest to park in the McDonald's parking lot and look for the nearby stairs that lead down to the location.

The Derelict Casino where the fight between the Droogs and Billy Boy's gang took place in the now-demolished

Casino Hotel on Taggs Island, Hampton Court.

The next location is the writer's house. This is the most complicated of all the film's locations.

We see the Droogs pull up in the



Orange 95 to a sign that reads "HOME." This was filmed on School Lane in Bricket Wood. This area was also used for the scene later in the film where George and Dim (now police officers) beat and nearly drown a defenseless Alex.

In the next shot, we see the Droogs creeping up to the exterior of the house. This was filmed at Milton Grundy's famous Japanese garden in Shipton under



Wychwood, Oxfordshire.

The interior of the writer's house is the famous Skybreak House designed by renowned architect Sir Norman Foster and was built in 1964-1966. The house is located in The Warren, Radlett, Hertfordshire. Shown here is the layout of the actual house.

The bathroom inside the writer's house where Alex takes a bath was also a set built in the previously mentioned warehouse.

The entrance to the house where the writer's wife foolishly lets the Droogs in was a set built inside of a small tent in the back garden of the actual location.

Alex's walk home was through a now-torn down section of the Thamesmead South Housing Estate.



Alex heads into the lobby of Municipal Flatblock 18-A Linear North. The lobby was shot at Brunel University. The building the apartment's in doesn't really have a lobby, just a hallway with elevators.



Alex's flat is The Canterbury House, Stratford Road, Borehamwood, Hertfordshire WD6 1J, Roysme Uni. I love it when a location embraces its history in film as this one has. Outside of the building, they have a plaque commemorating the film's location and a tile mosaic.

I was lucky enough to get inside the building and was taken up to the top floor by the building's manager. On the 17th floor, in Apartment 100, is where Alex lived. This is where they filmed all of the apartment's interiors. The manager was kind enough to try and talk to the tenants to see if they would let me take a look at the apartment, but unfortunately we knocked and



they were not home. As you can see in the photo (page 52), the door has not changed at all. It still has the exact same numbers, letter hole and handle.

These apartments are very small as you can see in the film. I marked above the windows to show you which room was which. A) Alex's room, B) His parent's room where he discovers Mr Deload, C) The living room, D) The kitchen/dining table where his parents discuss where Alex is evenings.

Next we head to the record store location. At the time of filming, this was the basement of the Chelsea Drugstore. Today it has been converted into a McDonald's located at 49 Kings Road, Chelsea. The downstairs level of the restaurant is where Alex wanders around

in a circle until he stops at the record stand. In the photo (right) of Alex, you can see the stairs leading down to his right. The gold beams he passes, walking around, are also still there today, but have been painted white.

This next location is one of my all time favorites because it hasn't changed one bit in close to 40 years: the Flatbush Manna where Alex decides to teach the Droogs a lesson in leadership. This scene was filmed along the bank of Southmere Lake in Thamesmead. The action takes place on Bersley Walk on the lake's western side near Yarmton Way.



Be very careful visiting this part of town. This is a really bad area, and I wouldn't suggest going there by yourself. You might run into a modern day version of the Droogs.

After Alex puts the boys in their place, they have a drink at the Duke of New York. This was an actual pub called The Old Leather Bottle (later changed to The Bottle & Dragon located in Stonegrove, Edgware). Sadly, the pub closed in 2002 and



School. This is a difficult location to find but not too far from The Canterbury House. It is located at Ridgehill, Shenley, Radlett, Hertfordshire, WD7 9BG.



Today it is a school for small children, so I really doubt they are very welcoming to fans of A Clockwork Orange. I myself got very lucky and showed up on a day when the place was deserted. The front door was wide open so I went in, took my photos and left. I was there for about a half hour and never saw anyone.

When the Droogs creep around back, they walk up near a back door and Alex climbs up to an open window. Today, an addition has been constructed covering that entire area.

Today there is a reception area just inside the front door where the Cat Lady has her conversation with Alex through the letter hole.

The room where Alex fights off the Cat Lady with a giant sculpture of a penis appears to be an exercise room today sort



of like it was in the film. However, for some reason, today the entire room is painted pink (see next page for photos).

He is soon sent to prison for murder. The aerial shot of the exterior of the prison is HMP Wandsworth located on Heathfield Road, Wandsworth, London SW18 3HS. Built in 1851 it is the largest prison in the United Kingdom and can house up to 1,665 inmates.

The interior of the prison was filmed at Woolwich Barracks, Woolwich, London SE18 4BB. However, the prison check-in was one of the sets built in the previously mentioned warehouse.

Alex is then chosen for the new experimental treat-



The room where Alex fights the cat lady as it appeared in the film and today!



he is forced to watch films containing a bit of ultra-violence.

They then lead him into the Arts Centre at Brunel. As you can see a few glass walls have been added to the room as well as another entrance. The hospital room Alex stays in during his treatments was also filmed at Brunel.

The Minister's presentation of the new Alex to the media takes place at the Netfield Hall inside West Norwood Library at 1 Norwood High Street, West Norwood, London, SE27 9JX.

After Alex is released and realizes he no longer has a home, he wanders along the Chelsea Embankment at Oakley Street, SW3.

Right next to that he is chased by the tramps underneath the Albert Bridge where



Alex is arrested and interrogated. The interrogation room was shot at Brunel University

ment and sent to the Ludovico Institute. This was shot at Brunel University, Uxbridge, Middlesex, UB8 3PH. The



An aerial shot of the exterior of HMP Wandsworth prison



large building we first see Alex being led away from while heading for check-



in is the Lecture Centre at Brunel.

Inside the Lecture Centre is the theatre where Alex's eyes are propped open and



they have their revenge on him.

The building from which Alex leaps in attempt to commit suicide is at the Edgwarebury Country Club at Bamel Lane, Eistree, England, WD6 3RE.

The hospital where Alex recovers is Princess Alexandra Hospital at Hemsley Road, Harlow, Essex CM20 1QX.

The final scene where Alex has his sex fantasy was shot at the demolished Handley Page Ltd's hangars in Radlett: "I was cured alright." Special thanks to James Duval for his role as Alexander DeLarge 🐾



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FRIGHT NIGHT FILM FEST

This past August 14-16th the Fright Night Film Fest returned to Louisville, Kentucky with an army of film and TV celebrities ranging from Linda Blair, Tom Morga, William Forsythe, Amy Steel and Michael Madsen to Kathy Coleman, Sybil Danning and Al Snow! One of the highlights from the show was the first-time appearance of Danny Lloyd from *The Shining*, who signed for a very limited time. At night a number of films were screened at the local drive-in, with original 35mm showings of *The Exorcist*, *Madsen* and more! Fright Night, ran by Ken Daniels and staff, presented a very fun and well organized event and is one of the few drive-in/horror cons in the US! Next year's event is already boasting a special appearance by Robert Englund. Check out www.frightnightfilmfest.com for all info!

Michael Madsen



Linda Blair was an award winning her WorldHeart Foundation to help save dogs. Visit www.linda-blairworldheart.com for more information on how to help!



John Pary



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Sybil Danning



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Buffalo, NY; October 21st

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THEY CAME FROM THE KRYPT!

by Jon Hille

Asiago, Parmigiano-Reggiano, Mozzarella, Provolone. Hell of the Living Dead. *Burial Ground*. In case you didn't know, these are all types of Italian cheese. Some you eat. Some you watch. And like any big Italian dinner, they're best when consumed with friends.

After the success of George Romero's *Dawn of the Dead*, the Italian film market was jumping on the zombie bandwagon, cranking out film after film with these flesh eating monsters. There was a multitude of films produced, the low-budget of which only focused on the essentials for the Italian zombie movie: gore and nudity. Interesting story? Nah! Decent acting? Who needs it! As long as people were getting ripped to pieces and eaten with some gratuitous nudity thrown in for good measure, the filmmakers had done their job. Today, we're going to take a look at a couple of Italian zombie flicks that might not be the best made films (some might even say they are two of the worst), but they are definitely memorable and undeniably entertaining.

Bruno Mattei got his start in the film business back in the '50s in the editing department, eventually working his way up over the years as writer, director, assistant director, and worked in the sound department and in just about every other facet. Mattei started his directorial career turning out exploitation/exploitation efforts, such as *S.S. Extinction Love Camp* (1977), and

the over-the-top gore will. There are myriad shots of gut munching, with limbs being torn and/or bitten, lots of intestinal action, and plenty of the bad stuff. And the end sequence, where one character gets their tongue ripped out, then has their eyes pushed out from the inside, is not just jaw-dropping effects work, but shows us a time in cinema that we probably won't see come again.

The following year, Andrea Bianchi gave us *Le Notti del Terrore*, better known in the US as *Burial Ground* or *Zombie 3: Nights of Terror*. Bianchi kept his plot pretty simple. A group of people arrive at a country estate for some weekend fun, only to come across hordes of zombies that have been recently awakened (accidentally, mind you) by the professor who owns the estate. The film doesn't take long before the zombies show up, and where they came from or how they were awakened isn't explained, but we're not here for details anyway, right? We're here to see the blood and guts and T&A, and we get plenty in *Burial Ground*.

The zombies here have a very unique look. The makeup appliances and/or partial face masks lend them a skeletal look, with crevices and parts missing, giving their faces depth - very reminiscent of something out of *Tales from the Crypt*. The ones coming right out of the ground usually have a face full of live maggots and worms crawling about, which is a great touch. The make-up does vary from zombie to zombie; some are more detailed, while others in the background appear to just have face paint on. But the ones we get to see close-up are very memorable. These are not your average flesh eaters, behaviorally speaking, either. Once they are locked out of the house, they immediately go to the shed to get axes, picks, sledgehammers and other tools to help them break their way in. Smart zombies? Right.

This film is filled with one absurdity after another. Not two minutes after arriving at the estate, one of the girls is screaming hysterically at her companion that they have to leave right away. The next minute, they're out on the lawn making out. The zombies can even throw spines with deadly accuracy, leading to a young girl's decapitation in one hilarious sequence.

But the most infamous and notorious moment of this movie involves actress Mariangela Giordano and Peter Bark as her son. Bark was an odd-looking midgit, in his mid-20s at the time. We don't want to give away the punch in case you haven't witnessed the scene, but let's just say that it involves the most dammed breast-feeding sequence you'll ever, ever see.

So if you're in the mood for Italian, order these two films from the menu. Then sit down with your film buddies and chow down on something new to your palate. Hopefully it won't give you indigestion - but even if it does, I'm sure you'll have a smile on your face. Ciao, and don't forget to Keep Discovering the Horror!



would continue to do so, with focus especially in action, sci-fi and, of course, horror films. He excelled in making incredibly bad, yet entertaining movies - one of the best examples of which is the 1980 film *Hell of the Living Dead* (also: *Night of the Zombies*).

We start out at an industrial facility in New Guinea, where a worker is attacked by a rat. This causes a release of toxic chemicals, which results in the creation of zombies. After a brief hostage situation to introduce us to a team of Special Forces, we're back to New Guinea to investigate the facility. Once on the island, it doesn't take long before the living dead are all over the place. The military team also meets up with a female reporter and her cameraman. They discover a lot of stock footage there as well; it seems that every time a character looks off to the side, Mattei cuts to some random footage of animals in the jungle or water or some bizarre mondo footage. There are entire sequences where the only new shots are those of the actors reacting to the inserted stock footage. But celluloid isn't the only thing borrowed here; Mattei lifts quite a huge chunk of Goblin's score from *Dawn of the Dead* and uses (and re-uses) it throughout the film.

This kind of film is best viewed with like-minded film fans, due to the outrageousness you'll witness, from the bad acting and even worse dialog, to just the stupidity of the characters. One moment, the female lead is telling the head soldier to lighten up and not to be so stiff, then seconds later, she gives him this long profane speech: "their apocalypse is bearing down on us, the lions are opening their doors, dead men devour the living and, and you're afraid to reveal your military secret!" Huh?

But even if this craziness isn't enough to keep your atten-



LE NOTTI DEL TERRORE





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FANTASM COLLECTOR'S SPOTLIGHT:

For our 20th issue, we thought we would attempt something a little unorthodox. Instead of one Collector's Spotlight, we opted to feature four of the coolest collectors we could fit! Presented below are various HorrorHound fan collection photos from around the US! Our first FANTASM comes from Niki and her husband, Andrew Krone. "We love horror almost every room in our house is covered. We wanted to share these pictures of our collection with you!"

Below Niki and Andrew's impressive photo collage comes the collection of Eric Rutkowski from Parkville, Maryland! Eric's new home hosts a DVD collection "that last time I counted, had 400-some signed!" Eric also collects figures and replicas, including his prized Texas Chainsaw Massacre chainsaw replica.

Next up is Corey Danna! Corey has included pics of his movie collection and the room devoted to them! "I have close to 1,500 DVDs, 400 VHS and 90 Laser Discs." Corey revealed: "Seventy percent of my collection is horror, sci-fi, and foreign genre films. As a child, horror films always scared me, mainly because my parents forbade me from watching them. Fear turned to curiosity, then curiosity gave way to obsession."

Lastly, we have a collection submitted by Dan Nettermann. Dan says, "My HorrorHound! Horror runs deep in my family's veins. Here are some pics of my brother's collection. His name is Joey Russell of Seattle, Washington. The last pic is Joey's pride and joy. Pics of Kane Hodder, Adrienne King and Betsy Palmer taken at Crypticon Seattle. My hope is that you run these photos in your awesome magazine. It would make my brother's year!"

Thanks Dan! Just like Joey, to see your collection in HorrorHound! just e-mail us pics today at mail@horrorhound.com!

Niki and Andrew Krone

Eric Rutkowski

Corey Danna

Joey Russell



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The entrance to ScareFest 2009



Robert Kurtzman with his monster's display



TCM's Caroline Williams

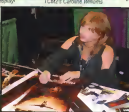
One of the most impressive fan attractions came in the form of the paranormal guests, the two from the Travel Channel's *Ghost Adventures* demanded the longest lines at the event, while Carmen Reed, whom the *Haunting in Connecticut* was based on, was also quite a hit at the show, as well as other various paranormal and haunt vendors.



Halloween's Dave Miller with Jack Ketchum



Joan Wolf's lycanoholic dad - James Hampton



Carmen Reed of Haunting in Connecticut



Dr. Satan or Master Phelan



Leslie Easterbrook signing for her fans



Aldi Dick Starr showing off his display



Dressed for the kill



The original 'glass coffin' prop from Rob Zombie's Halloween 2



Nick, Zak and Aaron of the Ghost Adventures



Nova, Eric and Dan promoting their film 'The Landlord'



Plenty of teasing was going on at ScareFest



Billy and Heather Tackett



Crista Eddy appeared as Santa for a photo-op



Virtually everything was for sale at ScareFest



Mr. and Mrs. Voorhees



A group of crazy haunters



Boo!

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NEXT ISSUE

Will Universal's *The Wolf Man* finally hit theaters? More importantly, will *HorrorHound* finally unveil its long-anticipated Werewolf issue? Look forward to a retrospective on the films that howl under the light of a full moon, as we rewind to the days of Lawrence Talbot and his exploits as the Wolf Man, we also delve into the film history of Paul Naschy, and his own take on the werewolf subgenre! Not to mention an insight into the long film schedule of Universal's remake of the classic horror icon, including the struggles of getting his story back in cinemas, from the various reshoots, delays in release and the shuffling cast and crew! All will be presented in our usual style, packed with tons of memorabilia and merchandise from the '30s to today!

Eric Austin of TheHMA.net contributes his first article in a new series focused on the mask, haunt and FX industry with a Halloween visit to David and Laura Lady's Horror Hotel - a museum dedicated to cinema's monsters and madmen which is open to visitors throughout the month of October. Truly a site to be witnessed!

Our Video Invasions: Remembering the VHS Boom! series returns next issue with a new twist, as writer Matt Moore collides with Aaron Crowell's *GoreHound* feature - as we present a guide to the sickest, nastiest and grossest VHS covers ever released! The '80s were filled with gore classics - and next issue we present the best of the bunch!

Movie news includes a peek into *A Nightmare on Elm Street*, Joss Whedon's *Cabin in the Woods*, *The Crazies* and more information on *Daybreakers*. Plus we'll have Toy News, Tech Specs, Horror's Hallowed Grounds, Kitley's Krypt, Hall of Fame, the Mad Model Contest results and so much more! Available this December!

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Lost your head?



CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please e-mail us today at mail@horrorhound.com!

Chiller Theatre

October 30 thru Nov. 1st, 2009
 Parsippany, NJ

Hilton Parsippany

(Featuring Patrick Stewart, Richard Dreyfuss, Linda Blair, Howard Hesseman and much more!)

Crypticon Minneapolis

November 6 thru 8th, 2009
 Bloomington, MN

Sheraton Hotel

(Featuring Margot Kidder, Tony Moran, Steve Dash and more!)

HorrorHound Weekend Cincinnati

November 20 thru 22nd, 2009
 Cincinnati, OH

Sheraton Cincinnati North

(Featuring Elvira, a Night of the Creeps reunion and much more!)

QueatsCon 2010

January 8 thru 10th, 2010
 Vallejo, CA

Solano County Fairgrounds

(Featuring Brett Wagner, Danielle Harris and much more!)

Saturday Nightmares Expo

March 19 thru 21th, 2010
 Jersey City, NJ

>>

Landmark Loew's Jersey Theatre

(Featuring a Dawn of the Dead reunion and much more!)

HorrorHound Weekend Indiana

March 26 thru 28th, 2010
 Indianapolis, IN

Marriott Indianapolis East

(Featuring Clive Barker, Wayne Tott, Tom Savini and much more!)

Cinema Wasteland

April 9 thru 11th, 2010
 Strongsville, OH

Holiday Inn

(Featuring Fulci's *Zombie* cast reunion and much more!)

Monsterpalooza

April 9 thru 11th, 2010
 Burbank, CA

Burbank Airport Marriott

(Featuring a *Return of the Living Dead* reunion and much more!)

Camp Blood: Friday the 13th

August 13 thru 15th, 2010 -
 Lewisville, TX

Lewisville Convention Center

(A Friday the 13th film and TV series reunion event!)

*See next issue for more show listings

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.HorrorHound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.

Dedicated to all things horror!



In every issue of *HorrorHound* we induct a classic horror title into our own version of the Horror Film Hall of Fame. In the past 19, we have inducted film titles such as *The Wolf Man*, *Night of the Living Dead*, *The Texas Chainsaw Massacre*, *Fright Night* and *Shaun of the Dead*. This issue we give tribute to one of cinema's first horror monsters - the first cinematic bloodsucker ever caught on celluloid - *Nosferatu*!

Released in 1922 as *Nosferatu, eine Symphonie des Grauens* (*Nosferatu: a Symphony of Horror*) by director F.W. Murnau (*Faust*, *The Last Laugh*), this German expressionist feature was among a number of landmark achievements stemming from German cinema (which also included *The Cabinet of Dr. Caligari*) at the time. The film was based on the popular vampire book - *Dracula*, by Bram Stoker. Due to copyright issues, Murnau was unable to obtain the rights to the book, which was later turned into a feature film by Universal Pictures. Regarding the lack-of-rights from the novel, Murnau continued with his version of Stoker's tale, while taking liberties with its story in order to separate his film from Stoker's with enough differences, he had hoped, to limit his chances at possible legal retrosessions stemming from infringement. As part of these liberties, the character of Dracula was renamed Count Orlok - whose features were given similarities to that of a rat: long pointed ears, dead beady eyes, bald head and ratlike fangs (stemming from his front two teeth).

The story tells of Thomas Hutter (the reworked Jonathan Harker from Stoker's tale) who works at a real estate firm. His employer, Knock, sends him to Transylvania to finalize a sale to Count Orlok. Upon arriving in Transylvania, he meets Orlok, and soon learns that the Count may be *Nosferatu* (vampire). After signing the deal, Orlok makes his way, by boat, to Germany - as Hutter (who escaped death at the Count's castle) races back to his wife, who he believes is in

dire peril. Upon arriving at home, Hutter tells wife, Ellen, of *Nosferatu* - and that the only way to kill him is for a woman, pure of heart, to willingly give her blood to the vampire. This will engage the attention of the vampire, causing him to lose his grasp of time - and thus meet the unavoidable morning sunrise - which will destroy the vampire for good. The Count's boat arrives in Germany, its captain and crew dead, where he begins to feed on the townspeople. Ellen must do the unthinkable, and submit to giving herself to this demon of the night.

The film is beautiful, and being the first vampire story to be told on camera, it is shocking how effectively Count Orlok is portrayed - utilizing a character design and makeup that is still as terrifying today as it was nearly 100 years ago! The Count was played by Max Schreck, a classically trained German actor who is synonymous with the vampire subgenre (ironically, his name - Schreck - is also the German word for terror). The actor's ability to show depth in a character devoid of any real emotion is amazing, considering it was a silent film. The impactful enragery made the Count's presence more frightening and real. The character is as relevant today as

HORRORHOUND HALL OF FAME NOSFERATU



by Nathan Hanneman

it was in the early 1900s and has been homaged in the portrayal of all other vampires in cinematic history.

Produced by Prana Films (the first and last film to be so), *Nosferatu* was eventually led to court by Stoker's estate (in accordance to Florence Stoker (Bram's widow)) for copyright infringement. The Stoker estate won the case, and caused Prana to hunt down the existing prints of *Nosferatu* - in order to have them destroyed. Luckily, the film had penetrated so many markets by time the court order was placed, making it an impossible feat and saving the film from being erased from existence.

Nosferatu not only created a film icon and gave cinema their first vampire - but it also lent itself to a number of other traits that have since become common to the vampire mythos. All potential aspects of separating itself from Stoker's *Dracula*, it is amusing how many of *Nosferatu*'s invents have become intertwined with its host. Murnau's film inked the horrific look of a demonlike vamp who wallows in the dirt and befriends dirty rats, along with the fact that sunlight is not only harmful to these beings - but downright lethal. Since its release (and especially in the past 30 years)

Nosferatu's impact can be seen in everything from *Salem's Lot* and *Blade* to TV shows like *Buffy*. The Vampire Slayer (which cleverly showcased Orlok-style vamps, explaining them as the closest visual representation with their demon halves).

In later years, *Nosferatu* became public domain and (thankfully) has resulted in its easy availability in the US via DVD and other home video formats. One of the most noteworthy (recent) issues of the film was presented by Arrow Entertainment with *Nosferatu: The First Vampire*. Not only did the disc feature a direct transfer of the film - it also hosted an inventive merger in the form of its soundtrack. Over the film, music is presented by Type 'O Negative - a band whose singer (Peter Steele) is likened to a vampire himself. Their pre-existing music lent itself perfectly to the dark world of Count Orlok and is an inventive way of introducing such a classic film to modern audiences. Ninety-nine percent of the time Hollywood would just remake a film.

Speaking of remakes, *Nosferatu* was refilmed in 1979, directed by Werner Herzog and starring the amazingly creepy Klaus Kinski. With *Dracula* also now in public domain, Herzog was finally able to introduce Orlok under the name of Count Dracula - and present a cinematic masterpiece almost as amazing as the original (see page 27 for more information). In *Shadow of the Vampire* (2000) it was Willem Dafoe who portrayed *Nosferatu*, but with a twist. This E. Elias Merhige film (starring John Malkovich, Udo Kier and Cary Elwes) told a fictional spin on the filming of the original *Nosferatu* - with Dafoe portraying Max Schreck - who happens to be a real-life vampire, filming a fictional tale about... a vampire. The movie, often overlooked, is again, a stunning achievement in storytelling and should be viewed by any cinephile, fan of *Nosferatu*, vampires or horror fan in general.

As stated, after nearly 100 years, *Nosferatu*'s presence is still as impactful today as when it was first released. The character of Count Orlok has been immortalized as action figures, model kits, Halloween masks, life-size props, busts and so much more. It's been released onto home video countless times. Its name is recognizable to the majority of the population. Every vampire tale owes so much to this classic silent film... and it is our very distinct honor to include this title in our own Hall of Fame. 🦇



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